



DRAMATIC MIRROR.

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NEW YORK: SATURDAY, AUGUST 2, 1890.

PRICE TEN CENTS.

SUMMER SALAD.

FRENCH plays—formerly so popular—have lost ground in this country of late. The only form that now seems popular is the farcical, and the Gallic specimens of that come through the hands of English adapters. Sardou is the only one who retains his prominence on the American stage, and gets here direct.

P. T. BARNUM is a Universalist, and a Syracuse paper says he is one because he believes in giving everyone a show.

MARIE HALTON contributes a column to a Sunday paper in which she says: "Before I was ten years old I was fond of singing and used to sit out on the hillsides or on the haycock and sing old ballads until the field hands called me 'the little field lark.'" How touching!

ST. LOUIS is trying to live up to two light opera companies this Summer, and the girls out there are forming musical societies named after the rival tenors.

A YOUNG LADY resigned her place in a comic opera company in this city the other day because the stage manager said that she and the other feminine members of the chorus reminded him of a lot of goats. She could stand a good deal, she said, but "goats" was the one straw too much.

AT the recent wedding breakfast given at Richmond Terrace, London, by H. M. Stanley, one of the guests was detected pocketing the silver spoons. It is not true that the speculative guest turned out to be a New York Alderman.

HARPER'S BAZAR is responsible for the statement that although Edwin Booth has so identified himself in the popular mind with the part of Hamlet that all other Hamlets stand or fall by comparison with his personation, and although he has played the part some thousands of times, he has never yet seen the play as a spectator. Mr. Booth is singularly fortunate.

STAGGERACT—"Do you know, I heard a newspaper critic praise an actor's performance last night."

DE FOOTLIGHT—"Indeed!"

STAGGERACT—"Yes, the critic was the author of the play."

THERE'S a horrible rumor afloat that Lydia Thompson will go starring early in the Autumn.

STUART ROBSON has bought a comedy called A Natural, and now they are looking about for some of last season's young male debutants who are specially adapted to play the title-role.

It is currently reported that Mr. Jacob Rosenthal has bet Mr. Isaac Guggenheimer that he can make the journey from the Battery to Macomb's Dam in two hours and forty-five minutes, using only the ordinary means of travel. If Mr. Rosenthal wins Mr. Guggenheimer will treat him to twenty-three glasses of beer; if he loses he will have to treat Mr. Guggenheimer to the same number. Mr. Rosenthal is said to be working up an interest in the forthcoming exploit in the neighborhood of Park Row.

AUGUSTIN DALY has bought a play called Adoption—and the Fall programme will read "Adoption, an adaptation by Mr. Daly."

TWO cars sixty feet long have been purchased to transport the scenery and belongings of The County Fair. A Western manager predicts that unless a few real cows or tank effects are introduced in Macbeth, Richard III. and others of Shakespeare's plays the legitimate will have to take second place next season.

THEY are now earnestly asking on the Rialto whether Sydney Rosenfeld's Whirlwind will raise the "dust."

THE London Figaro denies the statement in an American musical paper, that Miss Eames, the soprano, is engaged to Jean de Reszke, and adds that "it has considerably amused at least one of the parties." Why does our contemporary complain? The mission of American musical papers is to

amuse as well as to instruct. Besides, matrimonial ventures are not always Reszke.

THE GOLD MINE that Nat Goodwin has got in England is not the kind he thought it would be. It is not paining out to any alarming extent, according to report.

DANIEL FROHMAN says that the plays that succeed are those that interest women. How about the playwrights?

"Do you know what Eve tempted Adam with in the garden of Eden?"

"Yes—whiskey."

"No; it was an apple."

"There may have been apples later, but Moses says they saw snakes first."

This is one of the jokes that make laughter at Koster and Bial's.

HENRY IRVING is going to play Mahomet at no very distant date and the magnificent scenic effect of the piece will be the mountain coming to him, in full view of the audience. At least that's what the Richie Birdie says.

THE Herald's forecast of the coming season's attractions at the New York theatres furnished some amusement on Sunday. It said that Mr. and Mrs. Kendal are to appear at the Lyceum; it is stale news that they will open at the Fifth Avenue. Francis Wilson must have been astonished to read that he would produce The Merry War at the Broadway. Picture John Russell's surprise on learning that the Howard Athenaeum company is coming to the Bijou with a new edition of The City Directory! The same authority referred to the European troupe that will appear at the Academy as the "Hanlan Ballet and Martinetti Pantomime Company."

BESIDE THE SEA.

Beside the sea my fate I met,

Where breakers bounded wild and wet,

Up from the eddying wave she ran,

Then smiled at me above her fan,

That witching smile—I see it yet!

What though my feet did moistened get,

I only saw her eyes of jet,

Her neck just touched with creamy tan,

Beside the sea!

Now homeward turning deep in debt,

I wonder if the gay coquette

Knew me to be a minstrel man,

Who, as across the beach she ran,

Placed her at once—a light soubrette—

Beside the sea!

RICE's evergreen Evangeline is waiting in the wings all ready for the bell which sounds the rising of next season's curtain. This extravaganza is like the Brook and the Bourbons—it goes on forever, learns nothing new and forgets nothing old.

ANOTHER idol shattered! A wicked New York journalist says that Carmencita looks like a well-to-do shop girl off on a regular holiday, and that she chews gum.

THE KING in the Three Guardsmen and the Count St. Elmo in The Child of Naples recently rowed a boat race at Halifax, N. S., the odds being 4 to 1 on the King. The King, however, personated by Herbert Archer, was out-rowed by Count Lucius Henderson, the latter covering the course, which was over three miles, in 27 minutes and 13 seconds.

GEORGE BARRETT, brother of Wilson, says that "not for a thousand a week would he return to America." Well, George, have it your own way.

BELLE BILTON, the defendant in the asinine young Lord Dunlop's suit for divorce, is the daughter of an English color-sergeant. She was reared in the dangerous atmosphere of Aldershot and drifted into the European cafe's chantants. A gentleman from Amsterdam, Holland, tells THE MIRROR that Belle formerly entertained the patrons of a variety "dive" in that stolid burgh, and created speechless amazement among the Dutchmen by the extraordinary quantity of

schnapps she habitually drank in sight of the audience in the course of an evening.

ERROLL DUNBAR, of the Boston Museum company, is a civil engineer, an actor and a poet.

GEORGE FORTESCUE, the little village maiden who knows her business, has signed a two years' contract with Eduard Eglington Rice.

LEVEL-HEADED young men in the profession, who find that they are being crowded to the wall, are gradually disappearing from the professional ranks and securing positions in mercantile life. Last week a Mazon writer stumbled upon two such cases. One—a former actor-manager—is now employed in the office of a news company. The other, once known as a wideawake advance agent, is working for an architect. Both look well-fed and content, and both are morally certain that salaries will be paid every Saturday.

THE San Francisco Argonaut says: "Jim the Penman is becoming a chestnut," and then gives it two columns of criticism. Chestnuts are handy sometimes when copy is scarce.

CHARLES ARNOLD, of Hans the Boatman fame, was in the Liverpool Police Court recently to show cause why his dog should not wear a muzzle. The arguments of the learned counsel in the animal's defence were so overwhelmingly convincing that the Court was muzzled instead of the dog.

WILLIAM CLYDE FITCH, the author of Beau Brummel, is only twenty-five years old and, as the June essays say, "he has a future before him."

THE statement made by an actor to the Committee on Commerce of the House of Representatives is true that "an actor receiving \$75 a week for a season of thirty weeks is no better off than a clerk receiving \$25 or \$30 for fifty-two weeks in the year." But, as a general thing, the \$25 clerk has heavier responsibilities than the \$75 actor, and he does not live nearly so well.

GERALDINE ULMAR is writing for the syndicates. They all come to it in time.

ACCORDING to our French exchanges there is a new dancer in Paris that can give Carmencita a three weeks' start on a ten-mile race. The spectators are described as falling to the ground in ecstasy when she dances, while the ladies "cry out with pleasure." Send her along!

A LEADING MANAGER asserts that every friend a manager makes among women means two seats when the lady in question attends the play, and an unlimited amount of free advertising. He argues that where the women go the men follow. Not always, let us hope.

A BODY of indignant British taxpayers, who didn't see why their gracious Queen should permit herself to enjoy the luxury of Sunday music when that pleasure was denied to them on the plea of Sabbath breaking, sent a long petition to Windsor Castle beseeching for a little consistency and that the royal concerts should cease. The Queen read the petition, passed it over to the maid-of-honor to light the imperial fire with, and the royal brass band went sweetly on with the tune of "Annie Laurie."

MAY YONE has been in Chicago for the past two weeks and declares she has at last found the haven for which her soul has yearned.

THERE are rumors that Paderewski, the Polish pianist, and Ysaye, the Belgian violinist, are coming. Let them come on! We have been bombarded with such a raft of foreign performers with large and impressive names of late years that a few more or less don't matter.

FRANK MORDAUNT is playing the rôle of the stern parent in The Shatchen. He is not going with Stuart Robson next season; but, as Rudyard Kipling says, that's another story.

CLARA MORRIS has a little Kodak of her own and Ada Rehan sports a camera, and yet they speak of the down-trod-

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Professional cards, 50 per line for three months.
Two-line ("display") professional cards, 75 for three months; 85 for six months; 90 for one year.
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The Mirror has the Largest Dramatic
Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY-CURTAIN IN THE AIR, 8 P. M.
CASINO-THE BRASILIANS, 8:15 P. M.
EASTERN AND NIAL'S-VARIETY AND BURLESQUE, 8 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE-
STANDARD OCEANOGRAPHY AND BALLETS, 8 P. M.

FREE AND INDEPENDENT.

IT is a noteworthy fact that THE DRAMATIC MIRROR is the only theatrical publication of prominence in the United States that is not owned or subsidized by a theatrical manager. As a local contemporary recently remarked, "THE MIRROR is the only real dramatic newspaper," and "the only paper of its class which is both interesting to the reader and valuable to the advertiser."

The independence of THE MIRROR is based on the firmest ground. Its columns are not at the disposal of a manager who has axes to grind and private grudges to satisfy, or who is willing to pay more or less dearly for the pleasure that he derives from reading the puff that his employés invent for him. What it prints is genuine and honest and without fear or favor. It wears no collar. That is one of the reasons why it enjoys the largest circulation and receives the most money for legitimate advertising, year in and year out, of any dramatic publication in America.

Below are a trio of the many opinions THE MIRROR has lately elicited from influential contemporaries:

"Its success is gratifying, its influence unlimited and its excellence unquestioned. Of all the so-called theatrical journals none approaches THE MIRROR in literary merit and uninfluenced criticism. It is not owned by dramatic syndicate or managerial money. These are the qualities that give it weight and emphasize its usefulness."

"Its readers, particularly those at a distance who have largely to depend upon its judgment, have always found cause for congratulation in having an authority at once so self-respecting, so thoroughly informed and so perfectly reliable."

"It is a paper which can be commended without reserve for its honesty, its frankness and its purity. Its past is a guaranty that its promises for the future will be kept."

Boisterous buncombe and flutulent self-flattery may be resorted to by the managers' circulars to announce what a wonderful opinion they pretend to entertain of their own qualities; but they will never be able to secure respect, confidence, influence or readers, or receive the expressions of appreciative regard which the best representatives of the press, at home and abroad, are in the habit of bestowing upon THE MIRROR, until they cease to be the ill-favored, ill-written, idealless and vulgar creatures of individual man-

agerial maintenance and become dramatic newspapers, in all that the term implies.

OF VITAL CONCERN.

IN the last issue of our esteemed contemporary, the *Spirit of the Times*, the bill to amend the Inter-state Commerce Law receives attention. It takes the ground that the amendment is designed solely for the benefit of theatrical managers and that neither the better class of attractions nor the general public will derive the slightest advantage by its passage.

"We believe," says the *Spirit*, "that the plea urged upon Congressmen is that the public will be benefited. How? Because, if railway fares are reduced more troupes will travel through the country. But is this a benefit? Is it not rather a detriment to the public to have a lot of cheap shows roaming about the country? Is it not a direct injury to the reputable members of the profession? Is it not likely to entail a loss upon the managers of opera houses, theatres and halls? The system has been tried and found wanting. Last season, with fewer troupes on the road, the average of entertainments was noticeably higher."

These statements are misleading. Our contemporary overlooks the fact that the detrimental cheap shows travel in a small orbit, and that their expenses will not be reduced to any appreciable extent if the bill passes, since the item of railway transportation is an inconsiderable factor in their operations, most of their trips being made within State lines and not subject, therefore, to the Inter-state regulations. The reputable members of the profession—by which we suppose the *Spirit* means those constituting the more important companies—are subject to the necessity of longer journeys, and the proposed legislation will, consequently, insure almost exclusively to their advantage.

As for the assertions that last season there were fewer companies on the road and that "the average of entertainments was noticeably higher," they are clearly mistakes. To fill the theatres that are yearly growing in numbers a corresponding increase in the number of traveling companies must follow, otherwise there would not be enough attractions to go round. Last season there was no complaint on the score of difficulty in procuring attractions; in fact, there were more traveling than during any previous season. As for the "average of entertainments," it was notoriously lower than usual, in proof of which we refer our contemporary to the opinions we collected a few months ago from theatrical observers in all parts of the country, with a view to ascertaining the true causes of the extreme depression then existing. One of the principal reasons given by the majority was the inferior quality of a large proportion of the entertainments given.

Does not the *Spirit* know that last season was by all odds the worst that American managers have experienced in a number of years? Is it not aware that the large companies, with a few notable exceptions, fared relatively as ill as did the small companies?

The Inter-state Law may not have been altogether answerable for the steady impoverishment of the profession, but it is a significant fact that since the passage of the Act managerial profits have decreased and actors' salaries have declined. Three years more at the same rate and theatrical business will become worse than precarious.

The annual saving to the profession, if the bill passes, will amount in the aggregate to more than half a million of dollars. In other words, more than half a million of dollars will be divided every year between managers, in the form of profits, and actors, in the form of increased salaries.

We must also point out to the *Spirit* that the amendment is not designed as an "exceptional advantage" to theatrical managers over other business people. Waiving the many good and sufficient reasons why a class that does the most traveling is fairly entitled to the most concessions, it is only necessary to remind our contemporary that this bill forbids a class distinction being made, and simply gives the railroads the privilege of making reduced rates to all travelers in parties of seven or more. This is a benefit extended without any reservation whatever to the general public. If there be anything in the nature of an injustice involved the railways will be the sufferers, although they will have

it in their power to withhold party-rates if they choose.

Our contemporary may not have given this measure much consideration. We have, and it is our deep conviction that its passage vitally concerns the prosperity of all persons connected with the stage in this country, while we are equally certain that it involves no injury to the public.

IS INTELLIGENCE ESSENTIAL?

QUITE seriously the active pens and alert brains of artistic Paris have been discussing the curious question, Is it necessary, for an actor, in order to succeed, to be gifted with intelligence? Sides have been taken *pro* and *con* by the dramatic writers of the gay capital, while some of the leading actors have been interviewed on the subject. Up to the present time the negative side appears to have the greater strength, numerically if not otherwise.

Among the eminent players that have given their views is M. Gor, the *doyen* of the Comédie-Française, who maintains that intelligence is an actual obstacle to success on the stage. In support of this he argues that the man that is ignorant of the *nuances* of his art is correspondingly ignorant of his own limitations; wherefore, he attacks his work without the slightest fear or lack of faith in himself—a fool who ventures where angels dare not tread. Confidence, M. Gor claims, begets confidence, and the stupid person finds it a simple matter to secure from others the same sort of applause that he is wont to bestow so liberally upon himself.

M. Gor, who is not at all lacking in intelligence, has failed to account for himself. Doubtless, if he were asked whether his own success was due to brazen insensibility he would answer that there are exceptions to every rule.

With all due respect to the Nestor of the first company of actors in the world, we are inclined to think that he is but a superficial advocate of his ungracious theory. What he says is true, perhaps, of the novice; but the nervousness that is associated with the genuine histrionic temperament clings to most actors during the whole of their career and is the healthiest spur to unremitting endeavor. We have the testimony of the most successful actors that have lived in proof of this.

Had M. Gor looked deeper into the subject under discussion, he might have found better reasons. It is beyond dispute that many brainless men and women have achieved success in the dramatic profession—success that has not been won by study, thought, or intellectual power. Had M. Gor pointed out that these men and women were endowed with talent, and that talent has carried them to altitudes of achievement without the aid of mental wings, he would have furnished a tenable argument in favor of his theory.

But we cannot admit, in spite of these frequent illustrations of brainless success, that dramatic art reaches its best development without intelligence. Men with little talent but much mentality have risen as high as the talented ignoramuses. They have had to work harder and to contend against greater disadvantages, but they have triumphed by sheer force of intelligence in the same direction that the naturally endowed actor has floated serenely and lazily along. Such cases are numerous. They destroy whatever force the examples in favor of M. Gor's arguments might otherwise have.

The real dramatic artist is not an unthinking creature possessed only of talent, or a plodding student whom nature has overlooked in her distribution of histrionic gifts. The real dramatic artist is an actor endowed with a soul that feels, a physique that can be made to express the soul's feelings, and a receptive brain that has achieved mastery over the physical instrument of expression so that it is guided and directed accurately and effectively.

If we search the records of the stage we do not find that in the higher walks of the drama the laurels of triumph have been grasped and worn upon the brows either of the gifted ignoramuses or the ungifted students. In France MOLIERE and TALMA, in England SHAKESPEARE, GARRICK, KEAN and MACREARY, in America FOREST and the elder BOOTH (who we may justly claim for our own) were scholars as well as actors—artists as well as geniuses.

In the minor planes of histrionism we con-

ceive that men whose ignorance passeth understanding have earned some renown; but they have left no permanent impress on their time, nor have they established the sophistical assertion that intelligence is not necessary to true dramatic success.

THE degradation of daily journalism in this city received another illustration on Sunday, when a presumably reputable newspaper gave a column of its space to the rubbishy fabrications of an adventuress who has taken to the stage.

WORD comes from Washington that the agent who is supposed to be looking after the interests of the Managers' Association in the lobby is doing the bill to amend Inter-state Commerce Law more harm than good. He is said to be trying to "influence" Congress on the plan of the fresh advance agent—distributing cigars, "complimentaries," etc., with the innocent belief that he is helping the measure along. These tactics, if pursued, may work irrevocable injury to a good cause.

FOLLOWING quickly on the heels of the announcement of the plan to establish a Théâtre Libre in New York comes the news that the same idea is to be experimented with in London. Mr. GREEN, the promoter of the English enterprise, is a serious-minded and industrious dramatic writer, whose enthusiasm has attracted the attention and interest of some of the foremost English playwrights.

AND now the new season is at hand. It will begin earlier than usual, the impression existing in many minds that there is an advantage in an August opening.

BESIDES the librettist, whose advent, as we stated last week, must be made before we can have an American comic opera, the Boston *Post* says that "another essential will be a comedian who can sing and will not embroider his part with topical songs and horse-play."

A PARIS journal calls attention to the fact that while BERNHARDT, the greatest living *tragédien*, has this year been a comparative failure in London, ADA REHAN, a comparatively obscure *comédienne*, has proved an unqualified success. London has become as uncertain lately as San Francisco or Poker Flat. Nobody in that locality can foresee or foretell where the theatrical cat is going to jump next.

EVERYBODY concerned—managers, actors, critics and public—fervently hope that the many August "openings" will be attended with more success than humidity.

A WASHINGTON dispatch states that Congress will soon close its protracted session. Hundreds of bills await the action of both branches. What will become of the Inter-state Commerce amendment if its recalcitrant friends don't rally to its aid?

THE scene of the more recent street brawls and police incidents has changed from the Broadway "Rialto" to the neighborhood of the almost forgotten "Square." But they are just as disgraceful down town.

A COMPOSITE novel by KID MCKOV. Esq., Mr. PAY ROONEY, Miss MARGARET CLINE and Manager MINER is now in order. What's the matter with the syndicates?

THE police have taken in hand the business of regulating dramatic criticism in St. Petersburg. War having raged for some time between the managers and the critics of the Russian capital, the authorities at last interfered, and compelled the critics to sign a pledge not to blackmail the theatres hereafter. They were also forced to agree to confine their comments strictly to legitimate criticisms of the performances, and personalities were prohibited under heavy penalties. For once the Czar's municipal servants seem to have acted well. If Superintendent MURRAY were empowered to suppress the blackguardism to which professionals are exposed from the guttersnipes of the New York press, it would be an excellent thing.

THE USHER.



In Ushering
Mend him who can: The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Major John Burke has cabled a general denial of the charge that the Indians traveling with the Wild West Show were starved and cruelly treated.

But Major Burke does not explain the reason why half-fed, half-dead Indians were shipped back to this country in the steerage, unable to speak English and with no way to make known their wants.

Cody gave a solemn pledge to the government that he would look carefully after its red wards. The shocking condition of the several Indians that landed recently at Castle Garden will be made the subject of a rigid inquiry at Washington.

The tales told by the wretched creatures of their privations and sufferings in Europe were harrowing. They said that all the remaining members of the band were anxious to get back to the reservation.

Lawrence Barrett's friends are rejoiced at his rapid recovery from the distressing affection which threatened to end his professional career and eventually his life.

Mr. Barrett's malady was a chronic swelling of the glands in the region of the neck. They had attained to a prodigious size when he stopped playing last Winter, and they obstinately refused to yield to treatment.

He sought the best medical skill when he went abroad recently, and his progress toward recovery was so marked when he returned to this city that the glandular enlargement was scarcely noticeable.

Mr. Barrett will be able to act next season under more comfortable and favorable circumstances than have attended him in several years.

If the stiffness of his impersonations could be removed like the stiffness of his neck, what a gain it would be to tragic art!

Straws show the direction of the political wind.

At Koster and Bial's a topical song is sung in which the sins of Tammany and the mission of the People's Municipal League are pointedly referred to. The audience shouts its approval of this allusion to the star of local reform every night.

The League is growing in strength and importance every day. No such formidable movement to cleanse the city government has ever been instituted by our citizens.

Managers and actors owe it to themselves and to the community in which they dwell to identify themselves with this work of reform.

In life Charles Vandenhoff avoided, and was avoided by, his relatives.

In death he has suddenly become the object of their interest.

Vandenhoff left about \$2,000 in bank and several thousands of dollars' worth of costumes and personal property.

His brother having declined to come forward and claim the estate, as told in *The Mirror* not long ago, all sorts and degrees of relatives, genuine and fraudulent, are sending in their claims to heirship.

Ex-Judge Gildersleeve, who has taken the matter in hand, is likely to have a good deal of bother before the dead actor's belongings are legally disposed of.

The Boston *Transcript* is free to pick and to choose what it likes from these pages, but an occasional credit-mark would not be out of place.

Latterly the *Transcript* has merited its name by transcribing dozens of paragraphs from *The Mirror* without the slightest pretence of acknowledgment. Isn't this straining the bounds of good-nature?

It is a standing compliment to *The Mirror* that its news and opinions are quoted more widely and more frequently than those of any theatrical journal in the world. Indeed, it is virtually the only one that is quoted in this country.

The reason for this is simply that newspaper men are intelligent and expert, and they are quick to appreciate the relative value of sources of information and to cull for their own columns material which in style,

character, reliability and public interest is worthy to enter them.

As a rule, I am happy to say, a fair proportion of the vast amount of matter thus used is honorably credited.

Edvard, the waltz-wizard, is becoming more and more popular with our public. People are beginning to appreciate the fact that the Viennese dance-music has never before been heard in this town in all its intoxicating beauty. There has been a general effort on the part of our music cranks to belittle and misrepresent Strauss, but his magic wand dispels the effect of their ungracious prejudice.

The relations between Messrs. Klaw and Erlanger and Louis Aldrich are decidedly strained just at present. Mr. Erlanger expresses his opinion of the representative of *The Editor* in language "that's frequent and free," while the reasons he gives for the rupture of the connection that existed a few months ago between the firm and the actor make diverting topics of conversation. Up to the present time Mr. Aldrich has not been heard from; indeed, he does not appear to be "in it."

Managers have long had their eyes on the triangular block at Broadway, Sixth Avenue and Thirty-first Street as a peculiarly desirable theatre site, but the property has not been in the market.

Now it is stated that Mr. Bennett wants to buy that triangle in order to carry out his pet project of establishing the *Herald* in an up-town home.

The owner, however, is said to be asking such an extravagant figure for the property that it is practically out of the reach even of Mr. Bennett's long purse.

The Boston *Post* says that Celie Ellis' singing of "The Star Spangled Banner" at the top of the Eiffel Tower may be called the height of patriotism.

The American rights to Sir Edwin Arnold's poem "Light of the World" are said to have been bought by Harry Deakin, described in a *Herald* dispatch as "a famous curio-dealer of Yokohama." The price paid for these rights is stated by Mr. Deakin to be \$25,000.

The publication of this piece of intelligence leads the *Critic* to remark: "Why is it not said that Mr. Deakin paid \$100,000 for the American rights? That is a much larger and more impressive sum; and when one is drawing the long bow, it is just as well to draw it to the cracking point. The 'curio dealer' in question evidently knows how to exploit his wares, even when they are so far out of his 'line' as a religious poem."

Unless I am greatly mistaken this curio-dealer comes by his talent for harmless exaggeration quite naturally.

Is he not identical with the Harry Deakin who managed a theatre in Milwaukee a few years ago?

The discrepancies already noted in the statements of the principals in *The Prince and the Pauper* controversy receive another addition this week.

Daniel Frohman is unable to resist the opportunity of denying the latest claim made by Mr. D'Arcy, of the rival show. He writes me as follows:

"A card has been sent out by the manager of Tommy Russell saying that the version of *The Prince and Pauper* in which he is announced to appear meets with my sanction. I deny emphatically that this is the case. The matter is still before the court. Having paid for the full use and right of the play to every one hitherto interested, it is my belief that my rights have been infringed upon."

Mr. Frohman's *Prince and Pauper*, by the way, opened at Denver on Monday, with Elsie Leslie as the star.

Actors, printers, lithographers, costumers, newspapers, and all others having business with financially doubtful stars and managers, should exercise more caution than they are in the habit of doing in extending them credit.

The major portion of the losses sustained by the business men and concerns that deal with these suspects, is solely due to their own carelessness and good-nature. In the heat of competition they are too prone to forget prudential considerations, and give credit for the sake of enmeshing a rival.

Years ago *The Mirror* adopted strict rules in its business department respecting the credit system. It has never been "beaten" twice by the same person, and it has rarely been beaten at all.

The system in vogue in its counting-room might be profitably adopted by all who have business dealings with the "fishy" class of managers and stars whose capital is talk and whose game is bluff. Under no circumstances are they permitted to contract an advertising bill, and the consequence is that no bad debts are made.

Many columns of advertisements sent in by these adventurers are rejected every year by

The Mirror, which does not propose to be swindled or to aid them to swindle others.

A favorite dodge of the managerial beat is to get his agent to order printing, costumes, advertisements, etc.

When the burst-up comes and he is requested to settle, he acts surprise and indignation and coolly states that the agent is responsible. The agent demurs this, of course, but unless a suit is brought the responsibility can never be established. When it is, the manager is found to be bankrupt—unable even to pay the legal costs—and there is no redress.

Such a case was reported by the papers yesterday. A stage-carpenter having brought an action to recover his long-due wages from an impecunious star, the latter airily explained that he had nothing to do with the management of the enterprise, laid the responsibility on a conveniently absent and distant agent, and protested that the claim was unjust anyway because the production for which the carpenter's work had been done proved a failure!

This is a specimen of the sort of deadbeat from whom the profession and its allied interests habitually suffer. Such men should be frozen out of the profession.

Before Mr. and Mrs. Florence left Paris for Aix-les-Bains the other day they were interviewed by a representative of *Gallegani*.

Mr. Florence found many interesting and amusing things to say about the actors of the French stage and their English and American brethren. He thought that the Frenchmen were the best off, financially speaking, "as they obtain permanent engagements from the subsidized theatres, whereas in America and England regular occupation is not so certain and a great deal of traveling and displacement is the consequence."

With all due deference to William J. I must call his attention to the fact that there are only three subsidized theatres in Paris, of which one is devoted to opera. It is true that there is much more permanency there, as the stock system prevails among the remaining score of theatres.

Another statement attributed to Mr. Florence in this interview is open to correction.

"I do not think," said the comedian, "that there is much difference between the social status of American artists as compared with that of their colleagues in England and France. With the progress of dramatic art, actors in all countries have at length obtained a footing equal at least to that of the members of any other profession."

This is a genial but inaccurate assertion. The facts do not bear it out.

In the first place, the French actors do not at home enjoy any social status whatever. Even certain civil rights extended to the humblest of citizens are withheld from them.

In Paris the actor is regarded by society in the same light as was the court jester of yore, albeit he is not allowed a similar proximity to the *haut ton*. The actress is viewed altogether askance outside the theatre.

This is not the case either in England or this country. Men are given the honor by their fellow-men which is their due. All the same, not half-a-dozen professionals have been actually admitted to the inner circle of society either in New York or London. It is foolishness to deny it.

To a great extent literary men and journalists are similarly shut out, except by the faddists, who cannot be said to belong to "good" society.

What difference does it make, anyway? The loss is not the actor's, the literary man's, or the journalist's. The trivialities and frivolities of the 400 would bore men of brains and talent.

The Canuck is undoubtedly Rank-in parts.

There seems to be a falling-off in the popularity of farcical absurdities, as the terms which managers offer such shows this Summer indicate.

I venture to predict that one more season will narrow down this numerous and noisy class of entertainments to normal bounds.

The fittest will survive. The rest will be buried and forgotten. Nobody will mourn their loss except the managers and performers.

The influence of these shows upon the stage and the public taste has undoubtedly been lowering, if not positively vicious.

The gratifying intelligence reached me yesterday that Manager F. W. Sanger, who is the vice-president of the Managers' Association, has gone to Washington to do what he can to aid the Inter-state matter.

Mr. Sanger is an improvement on the representative the Association has had at the Capital, and he should be able to do the cause credit.

What his plan of endeavor may be he has not seen fit to make known. But he will probably appear before the Senate Committee on Commerce and interview as many Congressmen as possible.

PERSONAL.

ULMAR.—Geraldine Ulmar says that she will come to America next year with her own opera company. "I never believed in starring," she adds, "and if anything it will be a good all-round opera, and not a one-part affair. I am not selfish enough to think that the public would like to see a star with a good company as well as it would to see a good company without star."

BOUCAULT.—Dion Boucault has arrived at the conclusion that tragedians use an unnatural voice, because the characters they represent are larger than life, and to employ the natural voice would jar upon audiences that are to be taken into past centuries among colossal creations.

GOODWIN.—According to the accounts brought by the cable Nat Goodwin is a pronounced failure in London. Neither his acting nor his play found approval. Mr. Goodwin has had little pecuniary success in this country since he abandoned such pieces as *Hobbies* and *The Skating Rink*. He has talent enough for first-rate comedy, but his lack of the sense of artistic propriety robs his work of any real value it might otherwise possess.

HAWTHORNE.—Grace Hawthorne, it is announced, will produce *Theodora* for three weeks at Palmer's Theatre, beginning Sept. 22. Fanny Davenport being unable to get Sardon's *Cleopatra* ready to fill that date, as expected. To a *Herald* interviewer in London, Miss Hawthorne is reported to have said: "It seems a little odd that, though an American actress, I have never appeared in my own country." That is a little odd, particularly when it is remembered that Miss Hawthorne had a fitful career in the West and South before she began her histrionic and managerial exploits in London.

SINN.—Colonel William E. Sinn and wife (Cora Tanner) arrived from Europe on Saturday last.

HOOLEY.—Manager R. M. Hooley denies that he intends building a theatre in Brooklyn.

CRANE.—There is said to be a very great likelihood of the Star Theatre changing hands and becoming Crane's Theatre before the season of 1891-92 shall have begun.

ARONSON.—Rudolph Aronson sailed from Europe for this country on the *Brétagne* on last Saturday.

PIXLEY.—Annie Pixley will sail from England for this country on Aug. 13. Miss Pixley will open her season in Philadelphia on Sept. 15 in a new play by J. Connor Roach entitled *Kate*.

REYNOLDS.—Joseph Reynolds will sail from London for this city in a few days.

BENNETT.—It is said that Johnstone Bennett will star next season under A. G. Hart's management.

ROBERTS.—R. A. Roberts will return to this city in a couple of weeks to get ready the several companies for Frohman and Rockwood for the ensuing season. He has had some very fine offers from the managers of three theatres in Chicago to settle down in that city as a producer of plays, but his long engagement with Frohman and Rockwood preclude all thought of accepting any of them.

BARRETT.—It is said that E. A. Barron, the well-known dramatic writer, is engaged on a biography of Lawrence Barrett.

HAWORTH.—The life of John McCullough, which Joseph Haworth is writing, will, it is said, be ready for publication in a few weeks.

BEERE.—It is reported by cable that Mrs. Bernard Beere is seriously ill at Monte Carlo.

RATHJENS.—Herr Otto Rathjens, the famous German baritone, who has been engaged for three years for the Emma Juch Grand English Opera company, arrived from Europe on Friday last on the *Normannia*.

STEVENS.—There are rumors that Edwin Stevens will be starved at the expiration of his Casino contract.

WINTER.—Although on account of journalistic scruples William Winter declined an election to *The Players*, he bears that institution the kindest regard. He recently presented to the club the girle that Adelaide Neilson wore the last time she played *Rosalind* in America and a miniature portrait of Mary Anderson. The theatrical relics possessed by *The Players* already form a large and valuable collection.

NAVARRO.—Mary Anderson Navarro is spending a few weeks in the English lake country, where she escapes vulgar curiosity and rounds out the blissful honeymoon period amid the most charming scenery.

BARRETT.—Lawrence Barrett has presented a bronze bust of Edwin Booth to the Louisville Auditorium, on the condition that it will be deeded, on the death of the present management, to either the *Players* or the Union League Club, of this city.

CHEATHAM.—Kitty Cheatham writes to a friend that she is charmed with London, and with the English people. The London critics—Atcher, Scott, et al.—have accorded her more praise than she was vouchsafed by the Park Row fraternity last season.

AT THE THEATRES.

BIJOU.—THE CANUCK.

(A serio-farced comedy in four acts by McKee Rankin as Author.)

Jean-Baptiste Cadieux..... McKee Rankin
 Cyrus Stebbins..... Charles Cowles
 Tom Stebbins..... S. Miller East
 Jim Hogan..... Wilton Lackaye
 Zeb Hawley..... Charles H. Clark
 Antoine Moreau..... Clarence Arpat
 Archibald..... Mabel Bert
 Hector Kane..... Alice Fischer
 Tilly..... Jennie Yeomans
 Martha Ann Stebbins..... Mrs. Annie Yeomans
 Fanny..... Lorena Atwood

On Monday evening a play described as "new and original," was produced at the Bijou Theatre. It is entitled *The Canuck* and was written by Mr. McKee Rankin for Mr. McKee Rankin, aided and abetted by Mr. Maeder and George Cameron Rankin. These more or less distinguished playwrights have little reason to be proud of their collective labors.

The *Canuck* is not a brilliant dramatic effort, and might much more happily have been called *A Canadian Stew*, for it contains scraps of pretty nearly every sort of material found in the theatrical kitchen—a little *Old Homestead*, a dash of *Midnight Bell*, a spice of *Tony Pastor* variety, a trifle of everything save originality and merit. It seemed to go admirably on Monday night, thanks to the exertions of a noisy and perspiring *claque*, but its best friends must admit that it is very small potatoes, and not at all worthy of the actors engaged in interpreting it.

The story is trite and puerile. Jean Baptiste Cadieux, an old Canadian farmer, is left a widower with a wayward daughter, who repays the paternal devotion by running away with Tommy, the son of his old friend, farmer Stebbins, of Vermont. But Tommy happens to have a wife already and therefore commits bigamy. The young culprits flee to New York, (of course) where they fall into the hands of the Philistines. Wife number one comes on the scene at an appropriate moment and Tommy is arrested.

In act three the spectator is rushed back to Canada, to the home of the abandoned and disconsolate old *Canuck*. Here the daughter re-appears and solicits the paternal indulgence, which is granted. No fattened calf is killed, but the *Canuck's* repentant offspring sings a ditty which is effective in soothing the old man's ire. At this point is the proceedings a totally irrelevant burglar episode is introduced, presumably to show what a poor burglar Wilton Lackaye can make, and from this point on the down-hill-full-speed-to-the-happy-ending valve is opened wide. A general rejoicing ensues, and the curtain is rung down.

It is no matter for surprise that the character introduced by Mr. Rankin has never been attempted before. The individuality of the French-Canadian farmer is hardly striking enough to mark him as an interesting character or to encourage the playwright to dramatize him. The *Canuck* of Mr. Rankin is simply the gruff, hearty old farmer who has been done time and again. The only originality this particular farmer can offer is that he wears antiquated front-flap breeches, speaks bad French and worse English, and repines in his cognomen of *Canuck*. His wit is homely and his pathos commonplace—more commonplace than usual. But Mr. Rankin did what he could with a part that does not suit him and the merit of some passages of his acting helped to gloss over the rest.

Charles Cowles was capital as Farmer Stebbins, and told some very old jokes unctuously. Wilton Lackaye was seen in one of the worst parts he has yet contracted to "boom." S. Miller Kirt struggled earnestly and well with the wretched part of Tom. Alice Fischer tried to improve on the traditional stage adventures and succeeded. Mabel Bert gave a creditable performance of the part of Archibald, the *Canuck's* daughter, and clever Jennie Yeomans contributed some neat, if irrelevant, songs and dances.

TONY PASTOR'S.—VAUDEVILLE.

A good-sized audience witnessed one of the best vaudeville performances of the season at Tony Pastor's Theatre on Monday night. The genial Tony himself did not appear but his absence was compensated by the presence of such old favorites and clever entertainers as Phillips and Sherwood, Nellie Russell, George H. Wood, Harry Robinson, Maggie Cline, Lottie Gilson and others. Hines and Remington were seen in their funny sketch. Our Pawnbrokers, Topack and Steele amused the audience with their knockabout work. Guyer and Goodwin were clever as the two kids, and Prof. Parker and his dog circus closed the evening's entertainment.

AT OTHER HOUSES.

The other houses do not present a very formidable list at present. Castles in the Air is said to have gained in popular and pecuniary appreciation since De Wolf Hopper introduced the sentimental song with the unromantic name of "Little Piggy."

The Casino falls are making elaborate preparations for the revival of Lecoq's comic opera, *La Fille de Madame Angot*. Meantime, *The Brazilian* and the Hungarian Band

will be retained by the management for the public's delectation.

The special novelty at Koster and Bial's Concert Hall this week is the first appearance of the Dare Brothers, whose gymnastic feats on the horizontal bar are quite worthy of the audacity implied by the name they bear. Carmencita, of course, is the bright particular star of the entertainment, and the patrons of the establishment designate their appreciation of her dancing by numerous encores.

This is the seventh week of the Strauss orchestra at the Madison Square Garden Amphitheatre. The musical programme undergoes frequent changes and the selections—especially the Strauss waltzes—are splendidly rendered. The two grand ballets also have potent charms for habitués of the place. Next Monday night the doors of Palmer's Theatre will be thrown open for the production of Stephens and Solomon's opera, *The Red Hussar*.

On the following Monday, Aug. 11, the Third Avenue Theatre will inaugurate the season with the production of a military drama by Col. George and Prof. Charles F. Dittmar, called *Fort Donelson*. The piece is to be produced under the management of Emma Frank, and the engagement is for two weeks.

TONY PASTOR LIONIZED ABROAD.

Tony Pastor arrived in this city on the *Umbria* Sunday, looking as stout and jolly as ever, and more than pleased with the splendid time he had had in England.

"I've been away since June 19," said he to a *Mirror* representative, "and since the 28th of that month, when I arrived in London, up to the day I left, I was entertained right royally. In fact, it was one continued round of pleasure, and I have never been so well treated in all my life."

"On the fourth of July I was invited, with Mrs. Pastor, to visit G. W. Moore's house on Finchley Road, St. John's Wood, London, and the entertainment that was got up for me there was magnificent. There were three hundred professional people present, the fireworks were grand, and the band played the American national air, so it was easy for me to imagine I was at home. Later on in the month we attended a banquet at Miss Jennie Hills', at 'The Hermitage,' South Streatham, London, and I must say I was surprised to see the elegant place which this lady, who is a music hall artiste, has. It is a country seat, with stables and hot-houses, and all sorts of luxurious surroundings."

"By the way, I have about completed arrangements with Miss Hill by which she will come to this country next Spring at a very large salary. She is one of the most versatile actresses living, and I predict for her a pronounced success."

"I was also royally entertained at Charles Godfrey's at South Norwood, accepted an invitation from George Ware to go up the Thames and was also present at a dinner given by Mr. Warner, the well-known theatrical agent."

"At Washington Music Hall I was presented by Mr. Moore, of Moore and Burgess' Minstrels, with a handsome set of resolutions, together with a dearest service of six pieces of chased silver. This token was got up by all the principal music hall artists of England, the subscription having been limited to a guinea each, although Mr. Moore informed me that he had refused a great many who desired to contribute as much as £20 and £30. I was also treated well by members of the theatrical press, to whom my thanks are due."

"I am not egotistic enough," continued Mr. Pastor, "to imagine that all this was out of compliment to me personally. On the contrary, I believe that they wished to honor, through me, the profession of this country, and to show that there is a bond of friendship existing between the two countries that cannot easily be severed. You will find now that the artists who go over to England from here are treated splendidly by their brethren on the other side, and that they are looked upon as friends—not enemies."

"You already know that I open my road season next Monday at Long Branch. We continue until Oct. 25 on the road, closing at Newark, and on the 27th of that month I open at my own theatre with Bessie Bonehill and my traveling company. I start on my next regular tour on March 23, 1891, and have made arrangements with Bessie Bonehill to return with me next Fall. Among those that I have already engaged for next season are the three sisters La Blanche, Katie Lawrence, Evans and Luxmore and Hector and Lorraine. I am also in negotiation with Albert Edmunds' troupe of Pantomimists and other attractions."

ACTORS AND MANAGERS.

Los Angeles Times.

THE NEW YORK DRAMATIC MIRROR, in its remarks upon the subject of actor-management, speaking from its own knowledge of theatrical affairs in America, demonstrates that of the six men in this country whose productions show the most artistic purpose, only two are actors, and those two have heretofore brought themselves to the verge of ruin because they are neither managers nor business men.

PROFESSIONAL DOINGS.

EDITH MASON, who was formerly connected with the Casino company, has met with flattering success in Gilmore's Sunday concerts at Manhattan Beach. She possesses a sympathetic soprano voice.

HELEN DAUVRAY will return to the stage on Sept. 29 in *The Whirlwind* at the Standard.

The Inshavogue company has been reinforced by Harry Horton, W. F. Phillips and Genevieve Lowell. There will be one company only of this name on the road next season, the sole rights having been purchased from W. J. Florence by T. W. Winnett.

ROSE STAHL, the leading lady of E. P. Sullivan, rejoined the company at Asbury Park, last week. She has been greatly benefited by her long vacation.

LAURA SEDGWICK COLLINS is composing the music of a comic opera, the libretto of which has been written by Charles M. Kurtz, of the *Star*.

MAMIE RYAN has signed to play in *The Silent Partner* company next season.

THAT much advertised individual, the Marquis de Leuville, says he will produce a new opera next season at a London theatre. The London papers are debating gravely whether the forthcoming work will be grand opera or opera-comique. What can it be but comic?

POTTER'S OPERA HOUSE at Bowling Green, Ky., has been remodeled and supplied with new scenery, new opera chairs, new boxes and new balcony. The house will open Sept. 2 with George Wilson's Minstrels.

LINCOLN J. CARTER's new play, *The Fast Mail*, will have a strikingly realistic scene depicting Niagara Falls. The scene was painted in Chicago by Sosman and Landis, and it is reported that the firm considers it as one of their best achievements. The set comprises an end-on horizon tunnel, and eighteen set pieces. The falling water is painted in oil, over which falls a thin stream of real water. The effect of the mist accompanied by the roar is very realistic. Mr. Carter was in town last Friday. He expressed himself as more than satisfied with the good time booked for him by J. Duke Murray, and said that the play would be seen in New York in December. Milt Gothold has been engaged as general agent.

EMMA MADDEN has made a decided hit as Biddy Roman, the warm-hearted Irishwoman, in *Shadows of a Great City*, which was produced at St. Johns, N. B., by the Fifth Avenue company.

KATE FIELD replies to Mr. Gerry's recent article on stage children, in her own picturesque and trenchant style. She says that she detests child-acting, but "stage-children are likely to make friends and, in the end, have better opportunities for improvement than could otherwise befall them."

MARGARET MATHER has secured a live and able manager in Arthur B. Chase, who, if any one can, will make her Joan of Arc enterprise a pecuniary success.

GEORGE H. ADAMS, of the He, She, Him and Her company, has invented a new apparatus to be used for rapid disappearances from the stage. It is entirely new, has been copyrighted, and will be among the many features introduced in the play during the ensuing season.

ROLAND REED's father, who has been quite ill in Philadelphia, has been brought to this city, where he will celebrate his eighty-second birthday to-day (Wednesday).

REHEARSALS of *The Maester* of Woodbarrow, with E. H. Sothorn in the principal role, will begin at the Lyceum Theatre next Monday.

MINERVA DORE, who plays the principal role in *The Jolie Persians*, is the possessor of a highly cultured voice, which she has greatly improved this Summer by rest and study.

A PAIR OF JACKS is reported to be doing a very good business through the West. Mr. G. T. Miller, proprietor of the piece, will make several changes in the cast for next season, and will have a great many entirely new features. W. M. Armstrong is engaged. P. L. Wheeler will go as treasurer.

MANAGER W. J. CHAPPELLE writes that everything is in readiness for *The Limited Mail*. The people are engaged, rehearsals are now in order, and *The Limited Mail* will "pull out" right on time at the signal of Conductor Vance.

MAGGIE CLINE, the well-known vaudeville artiste, was made happy on Monday by being the recipient of quite a number of presents from her friends. She was presented with a handsome jewel box and harp of bog wood by Bessie Bonehill, a box of shamrocks from the native heath by Tony Pastor, and a pretty silver-handled umbrella by Mrs. Tony Pastor.

MRS. SOL SMITH has been engaged for *The Still Alarm* company for the ensuing season.

LOUIS DAVIS, formerly of Tony Pastor's and the People's Theatre, has accepted a position as advertising agent of the Rapid Transit Railroad, Staten Island.

MAUDE GRANCHER resumed her tour in *Inherited* at Helena, Mont., on July 21 after a four days' rest at Duluth. She is booked for an engagement in San Francisco during the first part of September, and Manager Wilkinson is negotiating for an opening at a New York house during the month of December.

JOHN W. MCKINNEY has been engaged by Locke and Davis to manage *The Shatchen* company at the opening of the Chicago engagement on Aug. 25.

On Aug. 4 at the Asbury Park Opera House a new and original comedy by Henry Holland entitled *Joseph, or the Moral Man*, will be produced for the first time. The cast includes Ethel Greybrook, Mary Penfield, Helen Corlette, Ella Baker, Pauline Hastings, Mrs. Holmes, Ruth Hamilton, Theodore Hamilton, Dodsworth Mitchell, John J. Duff, James Leonard, Guy Nichols, Howard Convey and Henry Holland.

JULIA MARLOWE will begin her third annual tour at Macaulay's Theatre, Louisville, on Sept. 1.

FRED STINSON's war drama, *A Divided House*, is to be produced at the Hollis Street Theatre, Boston, on Aug. 11. Maude Banks has been engaged to create the role of Kate Pinckney, and the cast for the Boston engagement will also include Julia Marlowe, William F. Owen and Thomas L. Coleman. John Thompson, the scenic artist of the Hollis Street Theatre, has painted some of the scenery for the piece.

HARRY J. CLAPHAM is to be sole manager of the *Low Dockstadter Minstrel* company, and not merely to assist in the management of that organization, as erroneously reported.

WILL S. RISING, the tenor, has returned to New York after concluding a long engagement with the California Opera company.

JOHN GLENDINING, at his own request, has been transferred by Colonel Sinn from *Cora Tanner's* support to the *Good Old Times* company to play the part of Crosby Grainger. His wife is to play Lucy Grainger in the same piece.

COLONEL SINN, Cora Tanner, and John Glendining and wife, returned from Europe last week on the *City of Berlin*.

AGNES WALLACE VILLA has purchased *The World Against Her* from Kate Claxton. She hopes to repeat the favorable impression she made in the title role last season, and her manager, Sam B. Villa, has booked the drama far into the Spring of 1891.

W. H. NELSON, formerly with Zig-Zag, has signed with The U. S. Mail, and will look after the musical department. Rehearsals of the piece begin on Aug. 10.

BELLE BARON has been engaged for the dual character role in *Lights and Shadows*.

HENRY HOLLAND writes from North Asbury Park that he is to produce on Aug. 4, his new comedy entitled *Joseph, the Moral Man*, and that the cast will include Ethel Greybrook, Bijou Fernandez, Helen Corlette, Ella Baker, Ruth Hamilton, George Osbourne, Theodore Hamilton, Dodsworth Mitchell, Fred Lenno and the author.

AMONG the people who will support E. H. Sothorn in his new play at the Lyceum Theatre to be produced Aug. 26, are Virginia Harned, Gus Cook, Norton Seltin, Kate Pattison, Roland Buckstone, Owen Fawcett and Ernest Sterner. Rehearsals begin next week.

CHRISTOPHER COLUMBUS, or *The Discovery of America*, is the title of a new play which will be produced at the Windsor Theatre on Aug. 18 for one week. The play was produced in Washington on June 11, and is said to have met with success. Edmund Shaftesbury will take the role of Columbus.

It is Robert Downing's intention to produce *Damon and Pythias* during the coming season. This is probably due to the fact that Mr. Downing recently became a Knight of Pythias by joining Webster Lodge No. 7 at Washington, D. C.

J. EDWIN BROWN and wife (Louise Mitchell) will spend the Summer at the Hamilton House, Stamford, Conn.

MARY BREWER and Emily Maynard are summering at Sound Beach, Conn.

The work on the Park Theatre, Brooklyn, is going on rapidly, and everything will be in readiness for the opening on Aug. 18 with *Good Old Times*.

OLGA BRANDON will not come to America with Mr. Willard, but remains to create the juvenile part in the new Sims and Buchanan drama to be produced in London during August.

WILLIAM GILLETTE, who has been to Nantucket Beach, returned to Hartford last week. He has written a letter to Rockwood and Frohman in which he expresses the hope that he will have sufficiently recovered to attend the rehearsals of *All the Comforts of Home*, which begin at Proctor's Theatre on Aug. 12.

NINA LANSING has been detained in Chicago by her mother's illness. She expects to be in New York early next month to look after an engagement. Miss Lansing has played pretty nearly everything from leads and juveniles to old woman and responsible.

THE HANDGLASS.

Oh, let us be joyful! Jean De Resake, the Polish tenor, will not come to the United States for the present.

↑ ↑ ↑
The Boston Herald tells of a curious mechanical device on exhibition in that city. It is labeled "Is this perpetual motion?" It is constructed on a well-known law of physics and illustrates the nearest mechanical approach to that impossibility in nature; but if the Boston public could only get a glimpse of the man at a lemonade stand outside a New York baseball park after an exciting game, they would declare that as an exhibit of perpetual motion he beats the machine way out of sight.

↑ ↑ ↑
An Italian musician has been discovered who plays the flute with his nose, and the Brooklyn Eagle rises to inquire if Manager Miner knows of this.

↑ ↑ ↑
FRANK SANGER is improving the shining hour at Long Branch, where he drives a pair of chestnuts along Ocean Avenue and tries to forget all about Tommy Russell's whiskers.

↑ ↑ ↑
The Herald's dramatic man said the other day: "When we are at the seashore we want fresh air and the waves. If we have good music so much the better, but first of all we want the sea." He is slightly mistaken; the majority of us when at the seashore want Swiss cheese and foam, and we don't want the sea either—most of us want the earth.

↑ ↑ ↑
Oh, joy! Oh, rapture! The Madison Square Music Hall is to have a roof garden and the management blithely says: "Here one can dine from 6 to 8, while listening to entrancing music amid flowers and fountains, and then descend at will by huge elevators, taking a choice of the various amusements below."

↑ ↑ ↑
BY THE SEA.
I sing a fierce crablet,
I sing a gay soubrette
In bathing suit all wet,
With tiled nose.
Oh, wild and wicked crab,
When first you saw sweet Mab,
How wrong of you to grab
Those little toes!

↑ ↑ ↑
THE GIRL WITH THE TIN HEART is the harrowing title of a new farce comedy. The Man With the Ossified Cheek would prove a pleasant after-piece.

↑ ↑ ↑
THE Washington Herald calls J. B. Polk "the rather well-known watch-me-while-I-convulse-you comedian."

↑ ↑ ↑
"JULIA MARLOWE," says a contemporary, "is spending the Summer in the Jersey Highlands and is one of the liveliest of girls. She can swim like a fish and row a boat eight miles and thinks it fun." It's not half so much fun as the items her advance agent has printed about her.

↑ ↑ ↑
A SOUTHERN paper calls Georgie Parker, of The U. S. Mail company, "a bewitching little kicker." Verily, the ways of the man who writes the "Amusement" column are past all finding out!

↑ ↑ ↑
THERE is talk of establishing a theatre for Richard Mansfield in this city. This is, perhaps, in response to the American Musician's appeal of last week for a permanent circus in New York.

↑ ↑ ↑
THE Carmencita boom has fallen in at the sides. Just a little.

↑ ↑ ↑
There are only a few of us left, and yet they say that Roland Reed is endeavoring to get fat on mush and milk, while Edwin Arden is trying baked beans at every meal. An inquiry into the tastes of some of our histrions reveals the harrowing facts that—

Sol Smith Russell likes smoked beef;
W. J. Scanlan does not enjoy his dinner unless he has fried bananas for dessert;
Dixey revels in rum omelet;
Modjeska eats Saratoga potatoes by the pound;

Grace Filkins is a slave to asparagus, with drawn butter;
Ada Rehan takes pepper and salt on her Little Necks;

Jane Stewart, the new ingenue, has no use for pie without cheese;

While dainty Della Fox cherishes a guilty passion for Lyonnaise potatoes.

↑ ↑ ↑
Look out for histrionic fire-works! James Owen O'Connor has purchased Salvini's melodrama, The Outlaw. Salvini combined with O'Connor will form a dramatic cocktail which will tempt the most jaded palate.

↑ ↑ ↑
A CONTEMPORARY says: "Marguerite Fish will play Tag in The County Fair next Fall."

↑ ↑ ↑
MARIE BURROUGHS has a younger sister who is to shine in the stage sky next Winter. The Western papers give her name as "Alice

Harrington Farrington Yarrington." Her pug dog wears an extension collar.

↑ ↑ ↑
Just a little actor
Without a Summer snap;
On the first of August
He's a humble chap.
Just a little actor
With his contract signed;
There's money in his pocket
And glory in his mind.
Just a little actor
Who thinks he owns the town;
Because from next September
He plays a fourth-rate clown.

↑ ↑ ↑
INDIGO is the name of a new play. Its prospects are blue at present.

A CURIOUS CONTENTION.

There has been considerable discussion lately in the Paris press as to whether it is absolutely necessary for an actor to be intelligent in order to succeed in his profession. M. Got, the *doyen* of the Comédie-Française, was interviewed as to his opinion on the subject.

"No," said M. Got, "I do not think it is necessary. I will even go farther and say that the less intelligence the actor possesses the more likely he is to succeed. Unintelligent actors—and God knows how many of them there are!—I needn't mention any names; you know them as well as I—unintelligent actors, I say, go straight ahead, without the slightest apprehension, sure as they are of themselves. If they were intelligent, they would be afraid to undertake the interpretation of such and such a character; they would dread proving incompetent, would distrust themselves."

"Besides this, the intelligent actor would be likely to examine critically the work he is called upon to play, and would detect the weak points. So you see it is much better, from every point of view, that the comedian should not be a man of intelligence."

"And, after all, there are many artists that are just like actors. I know many talented sculptors and painters who, outside their trade, are as foolish as geese."

THE BEST STAGE LITERATURE.

Jersey City News.

THE NEW YORK DRAMATIC MIRROR has stopped its valuable essays for the Summer. They are the best kind of stage literature published, and their reappearance in September will be welcome. In their place THE MIRROR gives what it calls "Summer Salad," made up of bright items. The tone of THE MIRROR is really literary and it is pleasant to say that most of the bright things in this column are taken from it.

MR. PEMBERTON'S COLLABORATOR.

THE SAVAGE CLUB,
LONDON, July 5, 1900.

To the Editor of the Dramatic Mirror:
Sir—May I request your kind permission to state through your columns that the English version of The Brazilian was written by me in collaboration with Mr. W. Lestocq, the well-known author of Uncles and Aunts and many other pieces.
Yours faithfully,
MAX PEMBERTON.

For the purpose of learning what the Casino management had to say on this matter a Mirror reporter called there yesterday. The opera is announced as being by Chasaigne, and the libretto by Max Pemberton and Edgar Smith.

Manager Albert Aronson did not seem to think that the matter required any explanation outside of that which the co-librettist, Mr. Smith, gave. The latter stated that Mr. Lestocq's name had been sent over on the book as the gentleman who translated it originally from the French.

"The adaptation for the American stage was made by myself," said Mr. Smith, "and I would just as leave have had my name off, as I do not think the work will assist my reputation materially. If we had let the opera go as it was originally written, however, it would have been a dead failure. Mr. Aronson put my own out, though, as I am the librettist of the house."

HUBERT WILKE'S NEW DEPARTURE.

Hubert Wilke, while sauntering up Broadway the other afternoon, stopped long enough to tell a Mirror reporter something about his new play, *Peti, the Vagabond*.

"We shall begin rehearsals Wednesday of this week," said he, "and I have great hopes of its success, for it is something quite new. The piece is by Clay M. Greene, and is a musical comedy romance in three acts. The character which I play is that of a gypsy. The story deals with human nature, and shows that a noble character, whether in a polished gentleman or a wild, unnatural gypsy, will reveal itself, no matter in what station of life it is placed. In the second act the gypsy becomes an Austrian officer and in the third a celebrated artist. In the new piece I shall sing a couple of Hungarian songs, some children's songs and perhaps a ballad or two."

"The season will open on Aug. 25, at the

Bush Street Theatre, San Francisco, and a twelve-weeks' tour will then be played on the Pacific Coast, after which we play East. If the piece is a success we may come to the metropolis for a run. M. J. Murphy will manage the organization and R. E. Stevens will be business manager."

SUIT AGAINST RANKIN.

A summons was served on McKee Rankin last Monday to show cause why he should not pay \$500 to John H. Cunningham. The summons is returnable to the City Court in six days from date.

It is claimed by Cunningham that in 1887 Rankin engaged him as a stage carpenter for a spectacular production of *Macbeth* at Niblo's Garden.

He avers that he spent some of his own money in making preparations to mount the piece, and that when he asked Rankin for the money due him, the latter said that the venture was a failure and that he (Rankin) has not made any effort since then to settle the indebtedness.

THE FROHMAN EXCHANGE.

On July 25 Marie Hubert Frohman purchased a house on Twenty-eighth Street near the Fifth Avenue Theatre. The number of the house has not been divulged, but it is stated on good authority that Hubert, Pirsson and Hoddick, the architects, are now at work on the plans of what will be practically a new building for the special convenience of theatrical managers throughout the United States who desire private offices in New York.

It is estimated that the cost of construction will be about \$80,000, and the building is to be known as "The Frohman Dramatic Exchange." The plans show that the building will be five stories in height, and the lot is 25 feet by 100 feet. The cellar is to be devoted to the storage of theatrical trunks, and one large room will be set aside for the exclusive use of out-of-town managers.

The plans also comprise a spacious rehearsal hall, numerous offices, a costume and scenic department, a wigmaker's room, offices for lithographers and printers, a musical and dramatic agency, and a theatre building department.

BESSIE BONEHILL LIKES AMERICA.

Bessie Bonehill, looking bright and winsome, despite the fact that she was attired in mourning, was one of the first to leave the *Umbria* when it arrived at its dock last Sunday.

"I'm really getting to be an American," remarked Miss Bonehill to a Mirror reporter who met her soon after. "I find that I'm awfully glad to get back here again, and as I'm booked here with Mr. Pastor for this season and next you needn't be a bit surprised at my making this my home before very long. We had a very pleasant passage over this time, and I really looked forward with more pleasure than I can tell you to treading American soil. Probably it's because everybody here has been so kind to me."

"I am going to work hard this season and if I am not more successful even than I was last time it will not be because I am not trying. My success in America seems to have turned the heads of a great many other music hall artists, and it looks now as though they were all going to come over. I hope they will come and succeed, though you may count upon it that I shall work hard to keep the position I have already secured with the American public."

ENGLISH OPERA IN HARLEM.

The Harlem Opera House is to be a permanent home for English opera in New York city hereafter. Moreover, Mr. Hammerstein, manager and owner of the theatre, says that he will endeavor to establish English opera in this city without the aid of any syndicate or subsidy from any source, and that the prices will not be higher than those charged in the best theatres.

Gustave Hinrichs has been secured as conductor and will have charge of all the musical features of the enterprise. The members of the company are to be engaged from the best singers to be had in this country and abroad. As it is Mr. Hammerstein's aim to present an equally balanced company and work for a perfect ensemble in the performances, there will be absolutely no star. The chorus and orchestra are also to be selected with great care. New scenery is being painted by Arthur Voegtlin and a corps of assistants.

In addition to the usual repertoire of grand operas, Mr. Hammerstein will produce during the season *The Pearl Divers*, by Bizet; *Silvena*, the posthumous work of Weber; *Caide*, by Ambroise Thomas; *King for a Day*, by Adam; *Le Roi l'a dit*, by Delibes, and *Zampa* by Herold. The season is to open the second week in October with *Ernani*, *Massaniello*, *Faust* and *Masked Ball*, after which some of the operatic novelties will be produced with entirely new costumes and elaborate scenery.

In the course of the season Mr. Hammerstein intends to give special performances in

which the chorus will be made up of graduates from various New York conservatories, so as to develop latent operatic talent among young American singers.

The acoustics of the Harlem Opera House are suitable for operatic representations, and the seating capacity of the house is to be increased to 1,800 by practical alterations in the auditorium. Mr. Hammerstein believes that the situation of his house is such that he can draw opera-goers from all parts of the city, and with proper support he will devote the whole season to the production of English opera.

WHY HE STUDIED FRENCH.

"Yes, I've had as good a time during the sixteen months that I've been in Europe as I could have wished for," said Frank McNish to a Mirror reporter yesterday. "All work, very little play, and that's just what I like."

"I came over on the *State of Nebraska* from Glasgow, and a nice time we had of it, although none of us, fortunately, was ill. For over forty-eight hours we were stuck fast in a drifting ice field, and this in a bank of fog. I wasn't exactly frightened, but I thought of the pleasures of the Rialto with more longing than usual. Well, we got in all right, and here I am fresh as a lark and ripe for work."

"I have a great part in *Out of Sight*; in fact, five great parts, for I create five distinct characters. One is an Englishman with a title, another a French teacher of etiquette, the third a crazy negro, the fourth a member of the 400, and the fifth myself as I am. We expect to make that piece a great go. My wife, Rose Ellicott, has also a capital part, and this will be her first re-appearance on the stage after a retirement of over nine years. I have brought over a quantity of costumes and silk gowns for her from Lyons, where I went specially for them, and a lot of new music and mechanical effects that I picked up everywhere."

"What do you think of the London variety business?"

"Pretty poor. I was considerably startled by the poverty of real humor in these so-called humorists. The English music hall artists are either really funny—and these can be counted twice over on the fingers of one hand—or else they make up for their deficiency in humor by using equivocal language and singing songs that are off color. The English caricature of the negro is excruciatingly funny. As long as a man is blacked up he passes muster for one, and all attempt at imitating the dialect is dispensed with. They have over there Scotch negroes, Irish negroes and Cockney negroes. When I blacked up they thought I was a fraud at first, but at last the gallery boys sent a delegation round to the manager and informed him that the Yank, McNish, was the best 'nigger' they'd seen yet. The only real comedians I saw in London were Fred Leslie, Arthur Roberts, and Edgar Granville."

"In France I had a very pleasant time. Unfortunately, at first I had a heap of trouble with the language, and this, one time when I was playing in Lyons, made me look somewhat foolish. I had been giving the natives my sand dance. They watched me in impassive silence, and I began to think the Gauls didn't appreciate it. When I let up and made my bow, a regular volley of yells greeted me, and the only word I could catch in the din was 'bun!' They evidently thought me intoxicated, so I began a hasty retreat. The yells, however, went on, and I began to get nervous. I summoned up courage and went forward. Again the yells of 'bun' were fired at me, and this time they called out what I thought I recognized as 'beast! beast!' I was now thoroughly scared, and turned to fly. Happily, up came the interpreter, and he explained everything. They were only shouting '*c'est bon, c'est bon*' (good, good), and '*his, his*' (encore, encore). I began to study my French grammar after that."

OBITUARY.

Michael Crimmins, of minstrel fame, died recently of consumption at Peoria, Ill., the home of his former partner, Thomas Dunn. He had been connected during the past twenty years with many of the leading minstrel troupes, and was a member of the company that played abroad under J. H. Haverly's management. His wife, known on the stage as Emma La Masse, and two children survive him.

Mary Gray died in New York on July 22 of cancer. She played her last engagement with Annie Pixley's company. Her real name was Mrs. Jennie Woodward. The interment took place at the Actors' Fund plot in Evergreens Cemetery.

Robert Ferguson, whose stage name was Bobby Newton, died in New York recently at the home of his partner, William Almore. He was a member of the Elite Trio, and was only twenty-two years of age at the time of his death. The Actors' Fund took charge of the funeral, as his only known relatives reside in Canada.

STAGE STORIES.

THE OLD MISTAKE.

KIMMA V. SHERIDAN.

Five years before they had been lovers. Ah, well! There was excuse for them, as excuse goes.

Delicacy may be a matter of temperament, but morality is a good deal a matter of education.

He was young, vigorous, warm-hearted; a broad-shouldered, quick-moving chap with long, brilliant blue eyes and thick, straight, glossy red brown hair.

A clever fellow, too. "You can make anything of yourself," his college professor had told him.

This very kind of fellow can, of course, make nothing of himself also.

He tumbled upon the stage fresh from college, and from a diet of athletics, science and music.

Now he intended to see life and miss none of its fun.

But at once he fell in love with Jess.

No matter where or how he had met her he would have fallen in love with her just the same.

Had it been in the clover fields as they went haying, the story would have been as pretty a one as a love story always is when two young healthy hearts come together, as is natural and wholesome.

And here the story would have ended as is natural and wholesome.

Alas! As it must be told—here it only just begins.

Ah, but Jess was sweet! Pretty as a little porcelain shepherdess—and with a merry light heart beside. Full of dainty feminine airiness and in love with life as youth should be.

She would have been just as sweet in the clover field, and would have loved Dick just as naturally as she loved him in the theatre, only—there would have ended the story. Nannon Lescant, with every instinct toward loving and not one toward loyalty, might, in the clover fields, have been a good wife and true.

Paul's Virginia tossed into a sunny life of bohemianism before she knew what life was might—but there! that brings me to Jess.

Must I describe her? I cannot convey her charm.

Round, firm-fleshed, rose-tinted; her face, piquant in every curve; her eyes, soft yet sparkling; her hair, pale brown and riotously curling; her teeth, the prettiest in the world, white, small and close together.

Her mother, after sending her a year or so to school, had hurried her upon the stage.

Anything was better than letting the child live at home, where she would have no chance.

On the stage she could make her own way and—here the mother's eyes hardened—have a chance to be good, if she could.

So, full of life, none of her instincts hedged in by a knowledge even of moralities and conventions, bright Jess—pretty Jess—was soon living a merry, wild-bird clambering briar-rose life, with no guidance but that of her own sunny, warm-hearted impulses.

If they had thought about it in time, they would, doubtless, have married.

They didn't think about it in time, and then there seemed really no hurry.

They were cheerily happy; lived a half-domestic, half-bohemian life, were very, very good to each other; took their happiness thoughtfully and contentedly, never realizing that they were loving as they would never be able to love again.

Dick was a boyish lover. Indeed, neither of them had quite awakened to the possibilities of passion. They were awfully fond of each other and, as I say, cheerily happy.

Then came a quarrel, a little more serious than their usual spats, but about something very silly and childish on both sides.

Dick went off in a huff, and Jess being entirely unencumbered with feminine scruples and being as well equipped as any of her virtuous sisters with feminine spite, suddenly realized her freedom to take complete revenge and forthwith took it.

Remember, Jess had sustained what, under patronage of priest and public recognition, is a most serious relation. Priest and legitimate public recognition had had nothing to do with it, however. There had been nothing tried to make her regard the relation as "serious."

Nothing had led her to respect its concessions as binding.

Almost any man is keenly sensible to the dignity of possession.

All women do not by instinct attach an equal sense of dignity to the fact of being possessed.

Jess really wasn't bothered by any ideas about it at all—she simply made up her mind to "show Dick" and she did.

Thereat her young lover was lashed into a transport of rage that made a man of him at once. His love for her, under the galling spur of outrage to his every sense of man's pride, leaped to passion.

If the other man hadn't knocked him down

stairs he would probably have torn pretty Jess to pieces, and if he hadn't there at the foot of the stairs turned blind and half-crazed he probably would have gone back and done it even then.

Making all this excitement was a sort of exhilaration to Jess. She laughed and clapped her hands. If Dick had come back to her she would have cried:

"Oh, Dick! How mad you were and how handsome you looked, all foaming at the mouth," and then, laughing, returned to the old life.

But Dick was staggering about the city, drinking as much as he could get into himself, and so did not come back, and Jess had time to discover life opening in quite a new way and she clapped her hands and forgot all about Master Dick.

So the pretty outlawed little romance tell through and neither of them realized that the best of their heart had gone into it.

Dick, when he got his senses back out of the whiskey bottle, found that he had been rushing the bar-rooms in town for about three weeks, and also that he could laugh and regard the tragedy as the break-up any man with a mistress may expect.

He laughed, too, because he remembered how boyish he had been. He really hadn't thought of the woman as his mistress, but, bah! such things always end of course! Life was just begun, and a life he would make of it, too.

So, with passions fully roused and the recollection of his past connection only serving to free him from all sense of restraint, Dick proceeded to misbehave himself generally for three years.

He was ardent and hot-headed in wooing, and soon became cynical and contemptuous as captor.

Such men are likely to be successful and to hate success.

He got in the habit of saying to himself at the climax of any infatuation that after all he would never love any woman as he had loved Jess.

There was something else that he did not say to himself but it was at the core of the discontent things brought him.

He might, had it not been for that hot-headed break with her, have waited in time to fuller love for Jess, and been happy in it. He never said this to himself but he used to wish fretfully that he could meet her again and love her again.

These years had not passed uneventfully for Jess.

Her spleen satisfied, as I said, she quite forgot about Master Dick.

Here was a merry, affectionate temperament, inclined to be happy in the society of any one who loved her—and dear me—some one always loved her.

She found, too, that lots of things make life pleasant besides just being loved and that it was the easiest thing in the world to have these things—Thereupon she spread her wings a very bright-colored butterfly.

Life was distinctly a glass of champagne to her. She was merry, free-hearted and as airy a thing as ever was—a bubble that dances on the waves catching the sunshine in opal tints.

Undoubtedly she was happy.

Her life took from her nothing she valued and it brought her all she wished. She was open-handed with her fitting dollars and lacked not the blessings of widow and orphan.

She worked hard at her profession and was a pet with the public and happy in their approval and applause. No one ever came near her who was not good to her. She was able any hour of the twenty-four to make somebody happy by a smile or by some airy favor. Everything she did or said seemed the saying or doing of an "angel" to some one. And all this was all her sun-loving nature needed.

She seldom thought of Dick. When she did she lifted her pretty hands sparkling with jewels, shook down her gemmed bangles and wondered however she had been happy on so little.

Had she met him she would doubtless have treated him charmingly. Women like Jess see no reason for not meeting an old lover in a friendly way.

Why should one bear a man ill-will because he is no longer one's lover? Pout! One cannot love always. Who is to blame and why he cross-patch about it!

But she didn't meet him.

Once to be sure she played a week's engagement with him but he avoided her, and Jess was too merrily busy to notice it.

Dick couldn't help avoiding her. He was disappointed that sight of her roused no feeling. Besides, he found she jarred on his remembrance of her.

She looked more of a woman than she had a few years back.

While her charm was potent and heady to the man who looked about her it annoyed Dick, who remembered her a slim, simple-hearted, sunny-eyed girl.

Her jewels and dresses, carriage and establishment and complication of escorts annoyed him, too. Not that he felt any interest in the present Jess, but it all jarred with his tender

thought of the old Jess—the Jess who had been his.

What a fool he had been to fling away the one sentiment of his life!

What were the passions and infatuations that had since drained his nature and dragged his heart? Nothing, nothing, nothing!

He had let that one chance of happiness slip through his fingers, not even knowing what it was he lost.

No other woman could touch his heart as the old Jess had, and his hope that his heart would leap into a new life for the new Jess had failed.

Evidently he must content himself with such divertisement as life and his jaded feelings brought, nor hope for either a revival in new strength of his youth's attachment, or a reiteration of its content.

He might have kept her the sweet rose-hearted girl she had been. Now! Bah! She was like any one of the class. He was sick of the class, fretted and discontented that she had no special charm yet discouraged and sore-hearted that he could meet the Jess who had been his and find in her no charm.

During the next years Dick turned sulky.

His reputation was badly smirched; he had had a lot of open scandals with openly scandalous people and he found himself pretty well cut off from association with decent women.

Not that he found decent women particularly attractive. He had so long paid women for their companionship that he was apt to assume airs of proprietorship, and to expect concessions "nice" women stopped at.

Such restrictions fretted him. Yet he felt sulky to find nice women out of his reach, because the coarser class was beginning to offend him. Fugitive establishments were proving unsatisfactory, ephemeral companionships disgusting.

The home instinct, much more surely existent in every man than in every woman, was beginning to assert itself.

He thought of marriage—settling down seemed the only comfortable thing—but he could not take a wife from the only class open to his choice, and he couldn't offer himself to a woman of any other class.

His life, as he looked over it, struck him as a very badly managed business.

"Thirty-three and no good on earth," he said to himself.

"Thirty-three and nothing to look forward to!" To be sure, he had had lots of royal good times, but the old sources no longer yielded good times, and there was nothing to look forward to.

His profession? He wasn't a bad actor by any means, but he would never be great, and he knew it. Besides, his looks were going off. At most, he could only have two or three more years of "lovers," and what, after that?

Money? Well, he made enough to live on, and to run a flat now and then till the woman got too exacting, but he wasn't likely to get rich.

That old maternal aunt of his might die some time, then there would be money enough.

A steam yacht bound for everywhere! That would be better than anything else he could think of. Still, it wouldn't be content.

In these years a change had come over Jess, too.

She began to be less of a butterfly, more of a business woman.

Thereat departed out of her champagne the sparkle.

The moment she computed the worth of her diamonds that instant they became valueless.

Something else! Something else! Life must give her something else. She turned restless and sensitive.

She plunged into a passion or two, coming out with the sparkle gone from her eyes and a glitter there instead.

Then one day she locked her doors, flung herself on the floor and cried, burying the words in the fur of the mat: "Dick! Dick! Dick!"

Vaguely, dimly she realized that back in that time where her heart had taken root, it should have grown to flower of womanhood. Now, what was left to her?

Twenty-five and nothing before her; nothing, nothing, no longer delighting in the old delights, unable to command new content.

Next day when her horses halted in the park, a buckle having loosened, her eyes fell on a wee bit of babyhood tumbling about the walk.

The little one caught the glance, laughed, tossed its tiny arms and started for the carriage.

A dreadful look came over Jessie's face and she cried out: "Take the child away!"

All the way home she thought of growing old. The thought brought an awful horror with it. To be old—to be old. To miss homage in people's eyes as she passed—to be no longer desirable or desired.

She reached her room and dragged off her jewels. These—these would last—nothing else, nothing else, and she hated them for it. Among all the fragrant, sumptuous, petalled

flowers whose sweetness had choked the air she had breathed, there was nothing that belonged to her heart—nothing bound by her womanhood—all were hers by the right of the youth and the beauty and the charm that would be gone in a few years.

Then what? Then what?

Ah, God! It was against that time that good women were safe—safe with baby arms about their necks.

What would her old age bring her?

It wasn't that her course suddenly appeared to her as wicked, or that dormant virtue rose and lashed her with regrets.

It was simply that her heart woke as at some time every woman's must, and that she found her life had gathered for her nothing to satisfy it.

It wasn't because Jess had failed in virtue and was consumed with tardy shame that she tore her jewels off. It was because her life had been spent gathering such things that now seemed worthless—worthless.

Her womanhood had been turned to coin. What had it brought her? Nothing!

Who shall say this waking to the worthlessness of what a life has won comes only to the erring?

Jess may have vaguely apprehended that another course might have secured happiness and content, but the thought was hardly more clear than a remembering of Dick.

Then she took up her life again, hardened a little about the mouth, as women are who learn to deride their own tears.

About this time Dick ate a big supper of crabs and rabbit's brain, drank heavily, went to bed top on of it all, and probably, owing to the crabs, etc., dreamed. Dreamed as he hadn't dreamed for years—nay! as he hadn't waked for years.

The Jess of now was reconciled with the Jess of old, reinvested with all the charm of the old love strengthened by the strength of later time.

Explanations were all over—everything was right, everything was understood; the empty past was well lived to have brought the fullness of the new present.

The glow of a new-found reading of their old love was upon them. The half-languid quiet that follows the straining of two hearts together held them.

Her fingers drooped idly on the piano keys. Presently, while Dick's arms half pinioned her, she gathered into sleepy melody the notes of an old forgotten song and, her face turned close to his, she sang it, softly, slowly, with little pauses where her lips lost the words, touching his throat instead.

"Love comes back to his vacant dwelling.
The old, old love that we knew of yore.
We see him stand in the open door.
His great eyes red and his bosom swelling.
He makes as though in our arms repelling.
He would lie again as he lay before.
Love comes back to his vacant dwelling.
The old, old love that we knew of yore.
Who shall help us from over-appealing?
That sweet, forgotten, forbidden lure.
Even as we doubt to our hearts once more
With a rush of tears to our eyelids welling.
Love comes back to his vacant dwelling."

Dick glared into the darkness, for one moment clearly awake. The last notes of the crooning song in his ears, the warmth of the kiss with which he had stopped the words on his lips.

"God! Go!! am I going mad?" he said, hoarsely. Then he slept again.

Up in a garret—ugh! musty-smelling, too! Ah! That's it in the corner. Deuce take it, how the lock had rusted! At last! And trouble enough, too! He lifted a tin box from the trunk, carried it over to the low attic window and wrenched the cover open.

One of Meyers' old make-up boxes. He remembered how he had upset some powder in it and never been able to get the dust out. How it had drifted into the rose satin, too, to be sure!

Such a wee slipper! He had forgotten her foot was so small—bless her! She wore it in Prince Florinel, that comic opera Winter.

And think of the scent still hanging about such a dried bunch of heliotrope.

A package of letters, too, of course, tied with a blue ribbon. Ah, well! Ah, well!

The next morning Dick had an awful headache and a terrible thirst but what can a man expect who goes to bed on crabs and three or four bottles!

Within two hours he was at Tom's country place.

"I believe you've got a trunk of mine in your attic," he said, "and I'm going to have a look into it."

The trunk was there. He forced the rusty lock, wrenched the cover from the tin box, held the tiny rose-colored slipper in his palm, noted the bunch of letters tied with blue ribbon and turned faint and ill at the odor from the dry heliotrope.

Then he sat down on the garret floor, laid his head on the edge of the open trunk, and cried like a boy.

When he came down stairs Tom seemed scared at his looks.

"I turned in last night full to the guards," Dick explained, "and I've been in a trance ever since. Give me some lime water, old Sport, if you've got any in the house. I'm deathly sick."

That night Dick paced his room, trying to fight down superstition.

By morning he decided to go to Philadelphia and see Jess.

He didn't know what he was going to say to her.

He felt shaken and nerveless to be sure. He had been drinking a good deal and neither eating nor sleeping.

It seemed to him that of course Jess must have shared that dream and that she would understand his coming.

By the time he reached Philadelphia and actually awaited summons to her parlor he had gathered his thoughts a little. He knew now what he would do—he would take her in his arms and tell her that wretched and worthless as his life was the best of it belonged to her, and always had belonged to her.

When his card came Jess had given a faint cry and put her hand to her throat.

Ah! It was cruel, cruel, to have to see him now. For one instant she thought how easy it would be to reach out her arms and cry: "You have come back!" but the next she remembered all the years between them. Ten times more than five years could not separate them more completely.

She was no longer the girl he had loved—the possibility of being the woman his love could have made her was gone, utterly, hopelessly. What was she that he should care about her now. What was he now that she should care for him? Ah! it was bitter hard, bitter hard change the years had made!

She choked down her sobbing, bathed her eyes, and in a few moments rustled into her pretty parlor.

"What a dear old fellow to remember me," she said, a little laugh rippling the words into conventional pleasantry. At sight of her, hope and impulse died in him.

"I was passing through Philadelphia and saw by the bills you were here" he answered.

Jess smiled, wondering if she would bear the strain at her heart—then rustled about getting rid of his hat, and adjusting a chair for him all with a mute air of elegance and self-poise, and her pretty laugh rippling through his words.

"What shall I ring for?" she asked. "The stuff in the house is rather light—I have some Bourbon here if you like—"

He drank a finger depth thirstily, then asked:

"Are you here for long?"

"A week. It made rather a hit in town."

"Yes, I hear your costumes are gorgeous."

He paused—the liquor was confusing him—a dull sense of resentment at the woman before him began to possess him. He said with flippant upward inflection, "Baintree?"

Jess, turned scarlet—and he went on:

"Of course! what a question. Baintree could hardly brace them all."

Jess covered her eyes with both hands. The fingers must have been trembling for her rings dazzled him.

He drew his breath in hard, and with his eyes sullenly on the floor, said presently:

"I didn't come here to insult you, but you see what a brute I have become. I came here to tell you that it's all a mistake, and that I know it. I came here to say to you that long ago I loved you, and that I have never loved any woman since. We ought to have known—"

He paused, and slowly raised his eyes to her. The liquor and the remembrance of his dream were in his head. He had—while his eyes were away from her—gathered a hope that when again he looked—

Jess was staring at him. Her eyes wide and with a desperate hopelessness in them—a hopelessness that said: Well! God help them both!

He reached out his hand, and then with a groan, covered his face with it.

"Is there nothing left of our lives?" he asked, hoarsely.

Silence, heavy and leaden, fell between them.

The wretched, empty years since the old time stood gaunt at their shoulders.

"I believe—nothing," said Jess, slowly. It is as well we should know, and say it to each other that our lives began and ended long ago—with each other. All the rest has been empty, and leaves us—hopeless—dead. The time is gone when we could live. The time is gone when we could shape each other's lives. What can you offer me—not even love, Dick? What can I offer you? Nothing. Heaven help me! worse than nothing. Years ago—, but we did not know—we did not know."

"At least I have told you. He stood unsteadily.

Their eyes—sad, hungry, hopeless—rested together.

Not one ray, not one gleam of the old feeling.

They had been prodigal of their hearts' riches, these two, and now they stood before each other, beggared.

"Good-by," he said presently.

"Good-by," Jess answered.

"God help us!"

Then, as a woman will, she faced life as it was between them, and said: "Wasn't you

come up after the play, there will be quite a party—and have supper."

"No, I must get back," he answered and left her.

Jess stood motionless a while, then crossed to the mirror.

She tried to call up the face as it had been years before.

Ah! it is cruel hard that in the hands of the girl lies the heart of the woman.

"See what you have done!" whispered Jess as the face came up. "See what you have done!"

And Dick, blindly making his way through the streets, was saying over and over to himself, through clenched teeth:

"I should have married her—years ago when I loved her."

THE LAST CONTRACT.

A few weeks ago an actor lay at the point of death in a hospital out West.

Although the signs of impending dissolution were traced on his pinched, emaciated face he retained perfect possession of his mental powers.

His companions, yielding perforce to the harsh requirements of professional life, had left him in that town to die among strangers while they journeyed on to fill engagements in the places along their route to the East.

They had done what they could in the way of extracting promises of extra care and attention from the hospital people before they bade their stricken comrade farewell and hastened away to catch the train.

He had filled a good many contracts in his career, and it was always his practice to live up to every requirement and to exact an equally conscientious performance on the part of the other party in interest.

He was not the sort of man to trifle with others or to allow others to trifle with him. He gave every man his due, and exacted as much in return.

His colleagues respected more than they liked him; but it was only behind his back that they quietly "guyed" his scrupulous exactitude.

He never made them his confidants nor permitted them to break down the barrier of the dignified and habitual reserve which marked his bearing and speech.

A man of culture and refinement, he was superior in mental equipment to the majority of those with whom he was brought in contact.

He kept much to himself, and although he bore a name famous in the annals of the English and American stage, he never spoke of family, relatives, or personal history. And nobody ventured to ask him for particulars.

And now he lay there in the hospital bed, the pallor of death on his face and the beads of moisture with which the grim destroyer ironically crowns his victim, glistening on his brow.

A physician and a nurse approached the bedside and listened, with professional interest, to the irregular respiration of the dying man.

"I'll speak to him before it's too late," said the doctor.

The patient opened his eyes—cold, steel-blue eyes—and fixed them on the speaker.

"Are your affairs in order? Is there any direction you wish to leave?" asked the doctor.

A mixture of an old look of pride, disdain and arrogance entered the steel eyes. The doctor bent low to catch the words, uttered in a faint gasp:

"Is not your bill settled, sir? I have the money—here—"

A thin, cadaverous hand reached weakly for a wallet, which lay half-concealed beneath the pillow.

But it stopped short of its object. The light passed out of the cold eyes, the breathing ceased, and the jaw fell.

He had gone to fill the last contract, and he had not asked sympathy for the hidden sorrow that he carried with him to the undiscovered country, or revealed the cause of the shadow that hung over him for more than forty years—that threw a pall over his cradle and a mystery over his grave.

A TRUE GHOST STORY.

On July 3 Hon. A. G. Riddle filed a petition in the Orphans Court, at Washington, D. C., directed to Judge Cox, setting forth the belief that Cryptie Palmoni died, so far as was known, without heirs. Mr. Riddle stated that Palmoni had been indebted to him for money advanced, and that the lien might be extinguished, he asked to be appointed administrator of the estate.

Meantime, Mr. Palmoni met Bert Riddle, the son of the applicant, face to face, in New York city last week. Young Riddle, thinking he had struck an animated ghost, was fairly speechless with astonishment.

Some of Mr. Palmoni's Washington friends were communicated with at once, and Riddle, learning that the actor was still in the land of the living, went into the Probate Court at Washington and had the petition dismissed. Mr. Palmoni is filling an engagement with T. C. Howard's company.

GOSSIP OF THE TOWN.

JAMES FORT, manager for William Redmond, returned the other day from Riverside, R. I., where he has been on a visit to his star. He has completed his bookings until March, and his company is all complete. Beatrice Lieb will be leading lady. The company opens at the People's Theatre, in this city, on Aug. 25, and after playing New England, Brooklyn, Baltimore, etc., will go South to New Orleans. Two new plays will probably constitute the repertoire. They have both been tried and found not wanting.

EMMA HANLEY has been engaged by Rich and Harris for the soubrette part in *A Straight Tip*.

MEMBERS of the theatrical fraternity have been receiving the attentions of burglarious admirers much more than they appreciate lately. On Wednesday night last the flat of Oscar Hammerstein, the Harlem manager, was broken into and rifled of a large portion of its valuable contents; while on Saturday last Fred Meek, the treasurer of the Marie Wainwright company, appeared against a colored porter who sold him a suit of clothes.

FRANK M. KENDRICK and wife (Adele Bray Kendrick) have signed to go with Lillian Lewis, who will open her season at Buffalo on Aug. 25.

W. B. RICHARDSON has been engaged as private secretary for W. W. Randall.

HENDRICK J. ELLIS has been engaged as private secretary and assistant to John J. Foster, advance manager of Bluebird Jr., which opens at the Chicago Opera House the second week in September.

MANAGER CLARK S. SAMMIS was presented with a handsome cigar case by Wilson Barrett and the members of his company before they sailed for Europe. Spofford Smith made the presentation speech, and said that the gift was merely a small token of affection, in return for the uniform kindness and courtesy that Mr. Barrett and his company had received at the hands of Mr. Sammis during a long and successful tour.

SIGNOR CHARLES PERUCHI, the Italian burlesque actor, who has been specially engaged to play the Mountebank in *Zozo*, is expected to arrive next Sunday. This will be in ample time for him to attend the first rehearsal of the piece on the following Thursday.

NEIL BURGESS has engaged Marietta Nash to play *Tags* in *The County Fair*.

MADAME JANAUSSCHKE's tour will open at Providence on Oct. 2.

C. F. WALTON and John C. Slavin, the specialty team, have been engaged for *The Jolie Persians*.

It is said that a new theatre is to be built in Chicago by a Mr. Henry. Its site is on Michigan Avenue, between Sixteenth and Eighteenth Streets.

The statement that Locke and Davis are to manage Herrmann's Gaiety Theatre in this city is denied. They are merely to furnish the attractions for two years.

THE season of *The Blue and the Gray*, Shook and Collier's military drama, which will go out with an entirely new company, will open at the Grand Opera House, Boston, on Aug. 18. Rehearsals begin on Aug. 11.

TONY PASTOR begins his Fall tour at Long Branch on Aug. 4 with the following company: Bessie Bonehill, Maggie Cline, the Russell Brothers, the Haytors and English pantomime troupe, the sisters Hedderwick, Kelly and Ashby, Mlle. Beatrice, Turle and Turle, Edith Vincent and Tony Pastor.

THE season of the Pauline Hall Opera company will open at the Walnut Street Theatre, Philadelphia, on Sept. 22.

ARTHUR B. CHASE, formerly manager for Booth and Barrett, will direct the tour of Margaret Mather in *Joan of Arc* next season. Miss Mather sailed for this country from England on Thursday last.

It is Franklin File in journalism and "Franklyn Fyle" in theatricals.

A. ROW, business manager for Mrs. Bidwell's St. Charles Theatre and Academy of Music, New Orleans, is in the city.

It is being managerially bulletined that the clubmen are all coming to town to attend Fay Templeton's opening in Hendrik Hudson. The reason is probably due to the fact that another official announcement gravely states that Miss Templeton will wear 64-buttoned kid leggins, "the newest and most artistic amplification of the Bernhardt glove."

DAN PACKARD will close with the New York Opera company at Dayton, O., on Saturday and return to this city. He has had several offers for next season.

MANAGER M. W. HANLEY has engaged Fred W. Peters to play light comedy parts at Harrigan's new theatre during the coming season.

ADRIEN BENEDICT is in Chicago, where he is to open his season on Aug. 17. Frances Field, his leading lady, is also there making preparations for the coming tour.

PRIMROSE AND WEST telegraph that they opened the season last Friday night at Dayton, O., to \$9,075.

F. GORDON MEADE has been engaged for *The Irish Corporal*.

MANAGER HAMMERSTEIN is not only enterprising but daring. The scheme of permanent English opera at his theatre in Harlem will be watched with interest, if not mingling.

MANAGER AUGUSTUS FITOU has returned to the Canadian salmon grounds to finish his vacation.

BEATRICE NORMAN, who made her debut last Monday at the Harlem Theatre, is the daughter of the well-known actress, Annie Mack, and although only seventeen years of age, was graduated from St. Bridget's Academy with honors only a short time ago.

ROLAND REED will produce his new play, *Your Wife*, at the Boston Museum during the week of Aug. 25.

JOSEPHINE CAMERON's American tour this season will be under the management of A. B. Anderson. Camille and Forget-Me-Not will constitute the repertoire. E. B. Haines has been engaged as treasurer.

KLAW and ERLANGER state that they have contracted to represent one of the principal theatres in every city in the United States next season, besides retaining all theatres in the intermediate points. They represent over fifty theatres in New England.

FRANK NORCROSS, manager of *The Jolie Persians*, has engaged a skirt dancer whose stage name is *Caprice*. Great things are expected from her because she has never seen the Gaiety Theatre, London.

ALL of the members of Daniel Frohman's Lyceum stock company are to arrive in New York next Monday for rehearsals prior to the regular opening in Chicago at Hooley's Theatre on Aug. 18.

At the conclusion of the run of *The Crystal Slipper* in Chicago in September, the burlesque will, under Al. Hayman's direction, tour the principal cities only from Chicago to San Francisco and return. The company will number over 100 people and will travel in their own car. David Henderson will visit San Francisco with them.

AFTER his season in Chicago Henry E. Dixey will go to the Baldwin Theatre, San Francisco, and produce *The Seven Ages* and *Adonis*.

BEER is now being sold in the restaurant of the Madison Square Garden, and Managers French and Morrissey are reported as being happy.

HENRY MYERS and George P. Wall have purchased from Duncan B. Harrison all the rights to *The Paymaster*, and will open the season in that piece at the Third Avenue Theatre in this city on Aug. 29.

It is probable that Hyde and Behman's new Theatre in Brooklyn will not be ready for occupancy before the early part of November.

DE WOLF HOFFER and several members of his company have leased a cottage at Little Silver, N. J., where they will spend their vacation of two weeks at the close of the engagement at the Broadway Theatre on Aug. 16.

It is cabled from London that the historical Drury Lane Theatre is to be pulled down at the expiration of the lease in 1894.

PHIL W. GOATCHER sails from London for Melbourne, Australia, next Saturday, having closed a three years' contract with Williamson, Garner and Musgrove.

GRACE HAWTHORNE has completed arrangements with A. M. Palmer by which she will produce *Theodora* at Palmer's Theatre for three weeks, beginning on Sept. 22.

CHARLES TOWNSEND has been engaged to direct the stage at the approaching rehearsals of *Eugene Le Tour*. Manager Southerland has also engaged Mr. Townsend to play the part of Manrico De Franco during Eva Mountford's tour in the piece this coming season.

GEORGE T. GADEN, Jr., has been engaged by Effie Ellsler for next season.

CHARLES CANFIELD, who was with Sheridan last season, has signed to play Jack Holt in *The Great Metropolis*. He will remain at the Surfside Hotel, Nantucket, Mass., until the opening of his engagement.

COLLIN KEMPER has been re-engaged to play comedy roles with the MacLean-Prescott company.

HELEN WINDSOR, who went to Paris for Charles Frohman to secure materials and designs for the dresses to be worn by the women of his new stock company at the Twenty-third Street Theatre, writes that she has made a number of purchases in the latest mode.

THE rehearsals of Vernona Jarbeau's company begin shortly at Montreal, where the season will open on August 25. Everything in Starlight the ensuing season is to be new, including some handsome costumes. Miss Jarbeau herself has been working hard at her Summer home, Lawrence, L. I., learning three new dances and several new songs. The company is booked solid for fifty-four weeks. It includes some of the best singers and dancers obtainable. Jeff. D. Barnstein will continue as manager.

[illegible]

WOMEN AS CITIZENS.

The open letter from Bronson Howard, which *The Mirror* published two weeks ago, has elicited considerable comment. One of the most readable of the articles it has called forth, appeared in the *Baltimore American* on Sunday last. The writer says:

"In a recent open letter on Patriotism and Love, Mr. Bronson Howard, the foremost American dramatist, answers a criticism about his war play, *Shenandoah*, concerning a subject of interest to all women. This criticism takes exception to a speech in which a woman, who sympathizes with one cause while her love is in the ranks of the other, is urged to have no struggle between her patriotism and her love, on the ground that the world over a woman's heart belongs not to her country nor its flag, but to her lover."

"What the dramatist says of the importance of love as the deepest and essential passion of the human race, the foundation of society and the unit on which depends the unity of home, country and government, is true; but his reasoning from this is superficial. Patriotism in its best sense often involves great principles, and though it is more the man's duty to fight for his country and sacrifice to it personal interests when the two come into open collision, the love of country should be just as deep and fervent in a woman's heart, and the principles on which its government is founded dearer to her than her own private affections."

If a national principle is worth fighting for, it is worth the costliest sacrifice that even a woman's heart can make for it, and that women themselves feel this is proved by the records of all wars. The Spartan mothers reproached the sons who fled ingloriously from the field and sent them into battle with the admonition, "Return with your shield, or on it." In all our own wars the women of the country urged fathers, husbands, sons and lovers to leave them and do their duty like men, and as far as women could share in the hardships and struggles of war, they freely and cheerfully did their part. It is related of General Lee that a poor woman whose husband had deserted for her sake came herself to the General to give him up, because she appreciated the grave effect of desertion in the dwindling army, and having performed what she thought her duty to her country, then, but not till then, gave way to her feelings as a wife, and piteously begged for his pardon, which was granted her. When the husband of gallant Captain Molly Pitcher, of Revolutionary fame, fell mortally wounded, she sprang to his place and performed his duties to the end of the battle, postponing the indulgence of her natural grief till there was no further necessity for her services."

"No, Mr. Howard makes a radical mistake in saying practically that when love and patriotism clash, patriotism should go to the wall. A right and just principle, whether it be moral, social or political, should be dearer than the strongest love that ever beat in a human heart, and above that love's most imperative demands. If the home is the unit of the government, no less is the government the preservation of the home. Their interests are identical, and to paraphrase a noble saying—

Her love of home is base
Whose love is for herself alone, and not for all the
race.

"That high ideal of love. 'I could not love thee, dear, so much, loved I do not honor more,' finds its echo in feminine as well as masculine souls. And if genuine, self-sacrificing patriotism—a patriotism before love—is not needed in the mothers of the race, how is it to be implanted in men? If they are what their mothers make them, women must be patriots before they are lovers if just governments are to be established and flourish."

"In the latter part of this letter, however the writer takes high ground in insisting on the purity of dramatic literature and that of fiction on the score of patriotism. 'There is treachery in times of peace as well as in war,' he says, 'and the writer who produces anything in print or on the stage to make the love of the sexes in America less pure, or to undermine respect for fidelity in the family, is as much a traitor to his country as the man who deserts it in the face of the enemy. The public should not approach this subject from a religious point of view only, or even from that of personal morality. American writers, publishers and managers should be held rigidly responsible for the purity of books and plays on the broad, simple ground of patriotism.'

"And here is just where the patriotism of women calls for their public service. The home in which the marriage bond is on the footing of a business contract, to be dissolved by mutual consent when it becomes wearisome and unpleasant, where the divorce court is a welcome institution, will furnish but a poor nursery for conscientious voters and good citizens. With marriage vows as false as dicers' oaths, trifles light as air, the children of such marriages will not bind their consciences inconveniently tight with the oaths of office, the bench, the witness stand. The woman perjured in spirit or fact

is rearing potential perjurers to prey upon society. While marriage oaths are as brittle as glass, the integrity of other oaths make but a flimsy security for the welfare of society."

"With all the progress that women are making, and the great influence they are wielding, it is still a blot they have to wash away that they have done comparatively so little to this respect. The open doors of the divorce court are crying louder for their attention than the open doors of the saloon. Men have their responsibility, too, in this matter; but, as the mother has the vital training of the children, and the bulk of parental influence, it is on woman that the bulk of responsibility for the destruction of the home must rest. Her social power is almost unlimited: the darkest passions of men might attack the sanctity of the home. But if the mass of women stood firm in defending it, the home would be secure. The United States Government has been fighting Mormonism for years; the women of Utah, if they so chose, could crush it in a day. The horizon is broadening, but women have not, as yet, fully recognized their immense responsibility as citizens."

THE LITHOGRAPHER.

I am not, as my name would imply, one of those useful and ingenious people, who get pictures from stones. No, I am only a fellow who gets into theatres without the aid of "rocks." Besides being a lithographer—of that variety—I am a haberdasher. I have a small shop on Sixth Avenue—I am not going to give you the number—it might look like advertising.

The managers don't like me very well; they regard me in the light of a necessary evil. They say to me: "Forasmuch as you exhibit in your shop window a stand of our advertisements, we present you with these bits of pasteboard; they entitle you to come to our theatres, to lean against the back rails of our parquettas, and to admire the excellent antics of our artists; enjoy yourself, my boy, as much as you can with a pain in the calves of your legs."

Well, it ain't very jolly. But I'm obstinate, and I take my tickets and go to the theatres regularly. In this way I have acquired considerable knowledge of things dramatic, and can tell a hit from a dud as quick as the next person. I am also familiar with the manners and customs of a highly ornamental class of gents—the natural enemies of us lithographers. I refer to the boutonniere sports who show you your seat but never show me anything but a prime article of lofty condescension.

But, though I belong to a despised class, there are two considerations which comfort me: I save my money this way, and I am the obliged of no man nor manager. Consequently, when I see something worth praising, I give it a lift; and, contrariwise, when I see something that needs damning—why, I just accommodate it.

That's me. You'll see me almost any evening hanging over the rail of one of the Broadway theatres (I seldom betake myself to the West or the East) and there, on my daily walks on the Bridge of Sighs, I get the points I'm going to give you.

One thing I have learned that strikes me as odd and interesting is how the managers are regarded by the people in their employ. For instance, my mental Kodak returns the following instantaneous photographs of the impressions they have given me.

Manager Palmer—Shrewd, smiling and forgetful.
Manager Hill—Shrewd, enthusiastic and philodilic.
Manager Daly—Shrewd, spinallike and be-shrewed.
Manager D. Frohman—Shrewd, tactful and abrupt.
Manager C. Frohman—Shrewd, reticent and spreading.
Manager Sinn—Shrewd, kindly and uxorious.
Manager Rosenquest—Shrewd, speculative and serio comic.
Manager Sanger—Shrewd, bland and beautiful.
Manager Hammerstein—Shrewd, oratorical and police-protected.

It will be noticed that howsoever much these gentlemen differ in other respects they are unanimous in the zeal with which they inspect the main chance—according to the estimate of their retainers.

These hot days and nights there's very little that's of special interest offered at the theatres. The most fetching and taking portion of the profession is to be seen on the Bridge of Sighs—taking a walk and fetching up occasionally in the stationhouse.

I call that portion of Broadway from Twenty-third to Thirty-second Streets where actors congregate the Bridge of Sighs. You can't call it the Rialto. That sounds too hilarious; and there's nothing jolly about the actors' stamping-grounds since *The Mirror* got after 'em last Summer. What with dodging policemen and scrambling after engagements their lot must be an uncommon gloomy one this hot weather. Poor Yoricks!

Why doesn't somebody conceive the idea of starting a *café chantant* at Castle Garden or some other convenient spot? A half dozen of these open-air amusement gardens

would be a boon—or rather six boons. They would pay, too, because they would be mutually sustaining. The singers and other performers could travel from house to house, thus minimizing the expenses of each.

Does it ever occur to Signors DeWolf Hopper, Frank Wilson, Hubert Wilke, James Powers, *et id genus omne*, that the time approaches when the market will be glutted with stars graduated from the academies of Herr Aronson and Colonel McCaul? Signors Digby Bell, Stevens, Solomon and the Signorito Carroll are yet to be provided for, to say nothing of the bevy of feminine stars who threaten the Assyrian act. I mourn with these gentlemen and with their Wall Street admirers the disagreeable but incontestable fact that there isn't public enough to go round.

There aren't many places where us lithographers can dangle just at present but I did see Richard Mansfield play something that he called Beau Brummel the other night. It's odd, the whimsical way the American public treat this actor's efforts. Last Winter he put on the stage the best Shakespearean production ever seen on this side of the ocean; the public assiduously stayed away. This Summer he gave a false impersonation of a very weak character; the public crowds his theatre and enjoys itself hugely after some sweltering fashion. It's enough to make a manager cross-minded, trying to guess what this community wants in the shape of dramatic pabulum, isn't it?

MATTERS OF FACT.

Edward Leland is at liberty.

Managers wishing to book time with Casey's Opera House, Ozark, Ala., should address all communications to Henry Folmar, Troy, Ala.

Members of The Blue and the Gray company are requested to report for rehearsals at the Grand Opera House, Boston, on Monday Aug. 11, at 10 A. M.

Alice King Livingstone is at liberty.

Gertrude Fort has not yet signed for next season.

Josephine Cameron will star during the coming season in Camille, Forget-Me-Not and a repertoire of choice plays. A. B. Anderson will be her manager, and can be found at 1162 Broadway.

A first-class attraction is wanted to open the new Grand Opera House, Paris, Ky., on or about Dec. 1. The management also announce that they will be ready to book attractions after that date. The seating capacity of the house is one thousand people.

A responsible manager, with means, is wanted to manage a lady who has some capital and has already started.

Charles T. Parsloe, having entirely recovered, will engage for the entire range of comedy and character acting for season of 1899-01.

The Hotel Continental at Roanoke, Va., make special rates to the theatrical profession. The hotel is opposite the union passenger depot and convenient to the theatre.

Kittie Rhoades, by permission of Marie Hubert Frohman, will star next season in *Faust*.

Members of the Two Old Crones company are requested to communicate with W. C. Anderson at 146 West Thirty-sixth Street, respecting date, hour and place for rehearsals.

Miller Brothers, of Columbus, Ohio, want two first-class lithographers, also a stage carpenter; must be sober and reliable.

Clarence E. Holt will be the leading support to Robert Downing during the coming season.

Sam Kipp, manager of the Opera House, Dennison, Ohio, is now booking time for season 1899-01. Dennison is a first-class show town with a population of 10,000, and is the home of 1,500 railroad men employed by the P. C. and St. L. R.R. Fair week is open to a good attraction first week in September.

A Perilous Voyage will be produced during the coming season under the management of George W. Hageman. Special attention has been paid to the scenic effects, and from all accounts this sensational naval drama should prove a money-maker for its proprietor, M. A. Losa. A strong company has been engaged, and entire new scenery has been painted. Elegant printing will be used, and no expense spared to make this production one of next season's successes. Managers wishing to book this attraction should apply at once to George W. Hageman, 1162 Broadway.

A new scenic melodrama with the numerical title "99" is to be produced at Havlin's Theatre, Chicago, Aug. 22. The characters and incidents have been suggested by Victor Hugo's greatest of romances, "*Les Misérables*." Henry Dickson, the dramatist, has not followed the book literally, but has availed himself of the strongest situations and contrast of characters, and is said to have evolved a play that for directness of purpose, powerful cumulative climaxes, and intense human interest, it would be difficult to parallel. The inevitable villain is wanting and his place is supplied by a new character to the stage, that of Javert, who hunts down Jean Valjean with a cold intellectuality that is even deadlier than a malign hatred. The scenic possibilities of the play are unlimited and Mr. Dickson has spared neither pains nor expense to perfect them. Time is now being booked at first-class houses only.

Rehearsals of the Louisa Litta company will commence at the People's Theatre on Aug. 6.

Charles E. Borgman, the musical director, can be addressed at 2599 North Eighteenth Street, Philadelphia.

Augustus Thomas, director of A Divided House company, requests those engaged to report for rehearsal at the Hollis Street Theatre, Boston, on Monday, Aug. 4, at 10 A. M.

Arthur Hornblow translates and adapts foreign plays to order. His experience in this line of work commends him to the attention of professionals that require it.

Owing to the legal complications of the My Aunt Bridget company all the dates of the organization in this city, Brooklyn, Cincinnati, Philadelphia, Pittsburgh, and other points have been canceled.

LETTERS TO THE EDITOR.

MR. O'CONNOR'S DISCLAIMER.

JERSEY CITY, July 27, 1899.

To the Editor of the *Dramatic Mirror*:

Sir:—When my friend and manager, Mr. Wilkes B. Sisson, advertised me as "the cause of all Europe" in last week's *DRAMATIC MIRROR*, I fear I should cry out: "Save me from my friends!" Cause is so near craze, and—but we must dissemble! Some one approaches.

I would, also, disclaim any such title as "America's greatest actor," forsooth. Parallels are ever invidious, you know.

Had I but seen the copy of the ad. in question, before its publication, I would have bluepenciled it mercilessly, as I told Alfred Ayres yesterday.

Mr. Ayres concurs with me in the conclusion that Hamlet, aged thirty, did indeed wear a beard. The color line of it is with me a pleasant matter of research in which I am losing color, line by line, and in "dissembler." Ask the scene painters.

Your humble servant,

JAMES OWEN O'CONNOR.

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ACT IV. PUT IN IRONS.

ACT V. THE TRIUMPH OF "TUBBY."

ACT VI. THE DEATH OF COLUMBUS.

The author would like to make arrangements with some good

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IN OTHER CITIES.

BOSTON.

There is very little in the way of dramatic news to chronicle this week. Only one house—the Museum—remains open, and that might almost as well be shut for any excitement it creates.

Following the production of Fred Stinson's new play, *A Divided House*, at the Hollis Street, August 11, the William J. Gilmore Opera co. will inaugurate their regular road season with the production of Richard Stahl's *Sea King*, its first presentation in Boston. The engagement will last two weeks.

Edward Harrigan and his co. will come to the Tremont Sept. 15.

Thomas M. Hunter, for years a favorite actor at the Museum, and last season a member of the Milton Nobles co., has been spending a few days at his old home in this city.

Edward E. Rose, another old member of the Museum co., whose new play, *The Westerner*, was lately successfully produced in New York, is at East Marshfield for the season.

I have just had the pleasure of looking over an unusually bright piece of work in the way of a farce-comedy written for Lydia Thompson, and to be brought out by her the coming season. It is full of snap and "go," and contains a number of genuinely original situations. The author is Joseph Smith, of Lowell, who, though still young, has made his mark in half-a-dozen things, journalism among them. He is now at work on a second piece for a well-known actor, under contract, to be delivered Sept. 1. The plot of Miss Thompson's piece turns on the love borne by the son of a comic opera co. for the daughter of a retired brewer. The brewer, when he left his beer, put behind him all worldly things and became profoundly religious. He is, of course, bitterly opposed to the match. Finding his opposition will not avail, he attempts to compromise, and names the conditions (which are peculiar) upon which his daughter will be received. These conditions are rejected. The members of supposititious opera co. being much more devoted to each other than those in real life, come to the son's aid, and enter into a plot to bring the old man to reason. The soprano of the co., to get an introduction to the brewer, who, alas! is but human, and after a little flirtation, invites him to accompany her to a masked ball, to which she has tickets. His wife is away, and after a little hesitation he agrees to go. At the proper time the trap is sprung, and rather than have his escape come to the ears of his wife, he gives in. The last part of the third act is a rehearsal by the co. of the burlesque of *Carman*, and is very funny. The music is new and catchy. Some of the numbers are by Mr. W. H. Way, a clever musician, who goes out next season as musical director with Mlle. Jarbeau's Starlight co.

CINCINNATI.

Falks, presented week ending July 26 at the Highland House, proved so successful a card for the Highland Opera co. that the announced production of *Patience* fixed for 23 was necessarily postponed until evening of 27. Bibb Vining appeared to advantage in the title role, while Mattie Hornby, E. L. Fulton, M. B. Delahunt and Lida Apple acquitted themselves very creditably in their respective roles. The co. was temporarily weakened by the desertion of the comedian, Edward Smith, who left 19. The *Sorcerer* is announced as the programme for week beginning Aug. 3.

Three concerts will be given each week hereafter at the Zoo on Sunday, Tuesday and Friday, and a pyrotechnical exhibition will be a feature each Saturday night until close of season.

Moses, or the Bondage in Egypt, will be presented under the supervision of John Rettig at the Campus, by the Order of Cincinnati during August, beginning 4.

There will be little, if any, alteration in the business staff of the local theatres during the ensuing season.

W. S. (Smiley) Walker, of Annie Pixley's co., is one of the very few professionals summing in Cincinnati. He divides his evenings impartially between the Highland House and the Zoo.

Bibb Vining, the prima donna of the Highland Opera co., will abandon the operatic field at the close of this season. She is now having a comedy written for her, and will head a co. of her own through the English provinces next season.

Maria Adams, last season with the Thompson Opera co., who is at present in this city, contemplates a departure within two weeks for New York, where she will join Pauline Hall's opera co.

ST. LOUIS.

The Dixon-Bell Opera co. gave *Fra Diavolo* at Uhrig's Cave week ending July 26 in a very satisfactory manner. Nina Bertini as Zerlina sang and acted beyond expectation. Edith MacGregor and Mattie Starr alternated as Lady Alceba, both acting and singing the part in the best manner possible. George Dusham as Beppe was very funny. The balance of the cast was good. The chorus was strong and the audiences during the week were large and well pleased at the change from light to grand opera. Boccaccio week of 27.

The Spencer Opera co. continues to make a success of the pretty opera, *The Gondoliers*, at Schneider's Garden. The attendance during the second week was larger than during the first.

Patnah Diard, Marietta Nash, and Laura Millard have become great favorites, and are doing splendid work.

John Bell is taking a well-earned rest during the presentation of *Fra Diavolo*.

The Saturday afternoons at Schneider's Garden are a success, and the attendance of ladies and children is large.

Popular prices at Uhrig's Cave, on Sunday nights, has caught on. The largest Sunday

night audience of the season was there the first night.

Manager Joseph Schneider leaves shortly for Old Mexico. There will be many tears shed when he goes. He is one of our most popular managers and a hustler.

Havlin and Hagan are negotiating for two more theatres in a Western city. That will increase their circuit to six. The negotiations will probably be closed before the theatrical season begins.

Edward Strauss opens the season at the Exposition.

The many friends of John W. Norton, manager of the Grand Opera House, will wish him success in his new venture. He has become part owner with David Henderson in the new Pittsburg Opera House.

CHICAGO.

The midsummer season of theatricals has joggled along without much of interest to be seen at the few houses remaining open.

At the Opera House the new edition of *The Crystal Slipper* has drawn large audiences, and the spectacle has really been improved, but still the words and business remain about as before, and one tires of old things, even when made over. Eddie Foy, John Gilbert and W. S. Daboll, the trio of comedians, are constantly inventing new business, and their mirth has helped not a little to aid the piece. Many new songs have been introduced, but Manager Henderson will probably find it necessary to introduce some special features soon to hold his patrons. There are several weeks of the burlesque yet to run.

At the Columbia Henry Dixey found the insipid jokes of Adonis unavailable as a drawing card and the earlier season of *Seven Ages* had taken off the edge for that curious work, hence he has hurried up to get the new burlesque, *Rip*; or, *Many a Slip Twixt Cup and Lip*, ready for the concluding weeks of his engagement. It was presented for the first time on Wednesday night, July 23, and, judging from the frequent and hearty applause by the immense audience, it will prove the most popular production of the Summer season. Dixey is the originator of the ideas in the new piece, assisted by William Gill, in the lines and songs. The music is by W. W. Furst and the scenery by Ernest Albert. The costumes are designed by Captain Alfred Thompson. The scenes are eight in number, comprising the village of Katskill, on the summit of the mountain, the hills at sunrise, a view on a country road, the deserted village, with instant change to Madison Square, a revolving scene and lastly the home of the Hobgoblin, or Spirit of the Katskill Mountain. All of these are superbly done and reflect credit on the artist. The words are written in the best style of travesty, being amusing without vulgarity, and the songs are numerous and pleasing. The cast is strong and gives the best members of Dixey's co. much to do.

Another of the Summer attractions that invariably proves successful are the Thomas concerts, now in progress at the Exposition Building. These fine musical nights have drawn the best class of people in the city, and naturally lessen the attendance at the theatres, but so prodigious of their patronage are the people of the city, when anything really good is to be seen or heard, that not two of the various places of amusement are losing any money.

At McVicker's the fine military comedy-drama *Shenandoah* is having excellent audiences, and will surely run through its allotted time profitably.

Grandpa Grey, a comedy of considerable merit by Miss Carrie Ashley Clarke, treating of farm life in New England, was produced at Havlin's and was well received. Marie Heath was successful as the heroine. There is said to be a possibility that Denman Thompson will take the play. This week Oliver Twist.

At Jacobs' Academy the Howard and Fox Gaiety co. had a good week.

Among the soubrettes engaged for the *Fakir* next season are Jeannette St. Henry, Mollie Sherwood, Annie Sutherland, Jennie Eddy, Norma St. Clair, Lena Fontaine, Helen Orleans and Kate Williams.

Mollie Fuller leaves Dixey for a short rest prior to resuming her place in the *Later On* co. Yolande Wallace will take her place in the Dixey burlesque co.

Jennie Eddy, the petite soubrette of the Dixey co., has left to join Gilmore's Opera co. now playing *The Sea King*.

Your correspondent has just returned from a vacation in Northern Minnesota, where he had a pleasant time fishing and boating.

LOUISVILLE.

The second of a series of "Pop." concerts was given at the Fireworks Amphitheatre July 24. Weber's Band, of Cincinnati, furnished an attractive programme which was thoroughly enjoyed. Manager Quilpe's definition of "Pop." is: "Popular concerts, with popular selections, at a popular place, at popular prices," and that is the kind of entertainment he is offering.

Charles Osgood, who is to manage Harris', is in the city.

Herbert Betts, an aspiring son of an Episcopal clergyman, appeared as Richard III. at Macanley's 21 to an audience of friends, making a good impression. He will go with Walter Matthews next season.

Lopez Kellian, of Harris' house force, is playing *Bob Ford* in Jesse James, the Outlaw, which is the week's offering at the Grand Central.

Messrs. Strauss and Julian, of this city, do an amateur specialty with mandolin and guitar, also a whistling specialty, that would be a taking novelty with a first-class vaudeville co.

Frank Van Dorn, of Harris', has spent the Summer quietly here. He is more than pleased at the return of Manager Osgood with whom he was so long associated.

Mrs. Rachel Macanley is visiting her invalid mother and is occasionally seen upon the streets. It is said that she has made ar-

rangements to put her new play upon the road.

Will Belknap, the basso, left early in the week to join Cleveland's Minstrels.

Phoenix Hill Park is doing a thriving open air business. Marie McNeill and W. H. Knoll, the cornetists, are special attractions.

The story is going the rounds that the Boarder Brothers are to have a new theatre. They have been endeavoring to secure a suitable site for several seasons and it seems it has at last been secured. Details are meagre, but it is quite certain the *Manon* will be occupied by them for some time at least.

Manager Macanley will return from the East this week and immediately commence to put his cosy house in first-class condition. It will be lighted by electricity, have a new curtain, be redecorated and have new scenery. The opening occurs Sept. 1 with *Margaret Mather*. Similar improvements will be made at the *Manon*, new and elaborate boxes will replace the old ones, an improvement will be made in the stage space and the house beautified in many ways. The opening there occurs Aug. 29 with Cleveland's Minstrels.

The New Buck is in fine condition. Manager Whallen is back from the seashore and the house is ready for the opening on Aug. 11. Harris' initial date is not yet known.

The presentation of a bronze bust of Edwin Booth to Daniel Quilpe, of the Auditorium, by Lawrence Barrett, with a highly complimentary letter, was a graceful act. The work of art now adorns the entrance to the Auditorium, and is much prized by its owner.

WASHINGTON, D. C.

This is the last week of a very successful season by the Lamont Opera co. at Albaugh's. Helen Lamont will have a benefit 28. Black Hussar by the co., supplemented by K. E. Graham and Mamie Cherbi, with Hallen and Hart in selection from *Later On*, Bert Riddle, Tim Murphy, and Hub. T. Smith in "Razle-Dazle," Marine Band and Alice Raymond, cornetist, in selections.

Mr. and Mrs. George Broderick (Mabella Baker) who will go with Lotta next season, will spend some time at Asbury Park after leaving here.

CLEVELAND.

E. O. Beach's opera, *The Maid of Seville*, will probably be taken to Detroit the latter part of August, with nearly the original co. which gave such a successful performance when the piece was produced here.

Gilmore's Band, *Innes' Thirteenth Regiment Band*, the Boston Symphony Orchestra, Mrs. Frank Leslie and Henry M. Stanley, are among the twenty attractions of next season's popular-priced Star Course.

Will W. Evans has gone to New York to commence rehearsals for *Go-Won-Go-Mo-hawk's* season, which begins about Aug. 25. Comedian Owens, of Mlle. Rhéa's co., has been visiting friends here.

Charles J. Miller, now sole lessee of the Lyceum, was up from Columbus looking over the ground last week.

PHILADELPHIA.

Another week of good business has been added to the record of the American Opera co. at the Grand Opera House. The repertoire for the week included *Faust*, *The Bohemian Girl*, *Martha and Mignon*, *Gustave*, *Hinrich's* romantic opera *Onti-Ora*, the libretto of which was written by Mrs. M. R. Toland of San Francisco, will have its first production 25. A complimentary benefit will be tendered Mr. Hinrichs 30.

Announcement has been made of the dissolution of the managerial firm of Forepaugh and Connelly. John Forepaugh retains the control of the theatre bearing his name. Mr. Connelly has not made public his plans for the future, but it is not at all likely that he will remain long idle. He will be sure to make his mark in any enterprise to which he devotes his energy and wide experience.

SAN FRANCISCO.

JULY 22.

The A. M. Palmer co. began their third week at the Baldwin last night, presenting the only novelty in the city in Aunt Jack and A Man of the World. In the latter, Maurice Barrymore was out of his line somewhat as Mentor, but was so very satisfying, that one almost wished that he would do it again. Nanine Craddock as the impressionable young wife, lived in such a romantic, dreamy atmosphere, that her work was very acceptable. Saints and Sinners next week concludes the engagement.

At the Tivoli Opera House Orpheus was revived last night, instead of bringing out *The Vice-Admiral*. Eugene Cassmuller sang Orpheus in place of Arthur Messmer, Louise Manfred Eurydice instead of Miss Evans-Burill, with Henry Norman in his former masterful work as Pluto. Next week *Vice-Admiral*.

The City Directory continues to overflow the California, which is doubtless somewhat instrumental in the moderate business of The Shattchen at the Bush. The Grimes-Davies open at the Bush 25 in *Lights and Shadows*. Marie Knowles returned to New York last week. She was with A Pair of Jacks co.

Sydney Booth and Louise Rial also went East, retiring from Nellie McHenry's co.

The Crystal Slipper will come to the Baldwin in September.

Al Morrison has gone South, to do the advance work for the Palmer co.

Sylvia Gerrish will sing at the joint benefit of Charles Cook and George Lusk at the Baldwin 27.

Frank Mordaunt has made another pleasing impression as Joseph Lewis, in *The Shattchen*. Mrs. Adele Christian, dramatic critic for the *Examiner*, is at Mount Vista for the Summer.

Oscar Scott, advance manager and Sam Josephs, general agent of Robinson's Circus, are here arranging for the "Priscan" season at Central Park.

Charles Seaman has recovered his health and resumed his part in *The City Directory*.

which readjusts the work of Alf. Hampton. Benie Cleveland sings better than ever and does very pleasing work in *The City Directory*.

Virginia Lampert has gone to Cordray's Portland Theatre as soubrette.

Robert C. Vernon, who has done some excellent stock work here at the old California and the Alcazar, will go with Nat Goodwin next season.

Frank Dodge, another talented Californian, is going to leave here. He is now the scenic artist at the Alcazar, and it is said that he will go to the new Harrigan Theatre, New York.

If some of their plans miscarry, a quartette of very prominent gentlemen will go East next Sunday. They are J. P. Burrill, Jay Rial, Wm. Morris and Frank Hoogs.

Emily Soldene has partially promised Charles Cook and George Lusk to play a burlesque *Camille* at their benefit 27 at the Baldwin.

Martin Lehman, the Los Angeles manager, saw and booked *The Shattchen* last week.

Theodore Roberts and Miss Clyde Harron were married last Wednesday. Mr. Roberts will be remembered as Miss Davenport's best man. Miss Harron has done some clever work as leading lady, with good stock companies of the Pacific. Mr. Roberts leaves to join Miss Davenport shortly.

Among those who are going Eastward are Dan McCullough, who left Sunday; William Butterfield, who goes to join Lewis Morrison; Charles Hall, direct for New York; Robert Droulet, owing to illness, retiring from the Nellie McHenry co.; Mrs. Aiken, of A Pair of Jacks co., and Hattie Delaro Barnes, who leaves the Tivoli co. shortly.

Murry Poyner, chief usher at the Alcazar, will visit the Puget Sound cities, and British Columbia, while his theatre is being reconstructed.

F. M. Page replaces Robert Droulet in the Nellie McHenry co.

Lovely Laura Bigger is dressing the adventures in *The Shattchen* very handsomely.

Mrs. Harry Mann, and her charming little daughter Tattie, are at home from the Hotel Del Monte, Monterey.

Helen Reimer replaces Mrs. Aiken in A Pair of Jacks co.

J. H. Stoddard visited *The Shattchen* performance last week.

In the Grimes-Davies company opening at the Bush next Monday are James Carden, George Hermance, Lorimer Johnson, Thomas Keirns, Clarence Ferguson, Scott Cooper, Della McQuaid, Loyola O'Connor, Sara Stevens, Joseph Grimes and Phoebe Davies. Hereafter there will be Saturday matinees at both the Wigwam and Orpheum Vaudeville.

Idalene Cotton, the talented little daughter of old Ben Cotton, the Minstrel-Uncle Tom, is engaged as a member of the Alcazar stock co. for the forthcoming season.

Lottie Walton's *Rissa* was a good little bit of operatic character work in *Indigo* at the Tivoli last week.

When the Baldwin curtain is up, Chief Usher Gus Bilfinger's assistants should be tied down. Their shoes squeak dreadfully.

Jennie Mettler has joined the Tivoli Opera family, and will make her first appearance next week in *Vice-Admiral*.

CUES.

JOHNSTONE BENNETT has been loaned by Richard Mansfield to Helen Dauvray for the month of October to play the leading part in *The Whirlwind*. This engagement will in no way interfere with her present arrangements with Mr. Mansfield, to whom she is under contract for next season at a large salary.

CHARLES BARNARD has written a new monologue, "Tuesday March," for Bertha Foy-Golding, the actress, which will be given at the Hamilton House, Stamford, on Saturday night.

JOSEPHINE FLOWS-DAV, who has met with success during her engagement with Richard Mansfield, has been offered an engagement by Helen Dauvray for *Masks and Faces*.

On Wednesday last at the Deerfield Summer School, Deerfield, Mass., Charles Barnard, the well-known playwright, delivered a lecture entitled "The Theatre a Publishing House" to a large and interested audience. On the following evening, at the same place, Laura Sedgwick Collins appeared in her monologue, "Sarah Tarbox, M.A." The audience was the largest ever known in the town.

CED. GIVEN, Dan Sully's manager, is negotiating with the Grant Locomotive Works for the building of a locomotive to be used in the production of *The Millionaire*.

ALFRED AYERS is steadily recuperating from the effects of his recent illness.

A. M. PALMER is expected home from England early in September.

ANNA LOUISE JACKSON, who was with Lewis Morrison's Fount company last season, has signed with Barry and Fay.

THE FIFTIETH season of the Boston Museum and the twenty-eighth of R. M. Field's management of the house will begin on the first of September with the production of *Buchanan* and Sim's new drama, which is also to begin the Fall campaign at the Adelphi Theatre. In addition to the above, Mr. Field has secured new plays by Finero, Jerome, Lanley and Sydney Grundy, and is in treaty with Bronson Howard and William Gillette for new plays by them.

GUS LEVICK returned on Saturday from Nantucket, where he has been hard at work on a new play which he has written in collaboration with T. W. King. It is entitled *The First Mate*. It is a melodrama in four acts, with the scenes laid in this country.

VIRGINIA HARNED has been engaged for leading business with E. H. Sothern. Mrs. Tittell, late leading lady, will play the leading role in *The Wife* company.

CORRESPONDENCE.

CALIFORNIA.

STOCKTON.—**AVON THEATRE:** Nellie McHenry in *Lady Patsy* July 27 gave a good performance to a good house. Old Hamstead at.

SACRAMENTO.—**CLUNE OPERA HOUSE:** A Pair of Jocks July 24, 25 to good business for this season of the year. Manager Hall left for New York 24, for the purpose of looking after the season. Your correspondent enjoyed a very pleasant chat with Mr. W. G. Wheeler, the popular and genial manager of A Pair of Jocks, who is a member of the same college fraternity.

COLORADO.

DENVER.—The Taber is unoccupied this week after a week of held by the Ensign by the New York co. Interest in the drama is unabated, though the heat was a detriment to the size of the houses. Week of *Edna Leslie* in *The Prince and the Pauper*. The California Opera Co. has apparently established itself firmly in the estimation of P. Street Theatre patrons. When Olivette was put on the house was nearly filled. The cast is very acceptable. Arthur Miller sings *Valentine* and Alice Johnson Olivette. The house is very cool and pleasant. Mascotte is the next revival. ITEM: The new Broadway Theatre is rapidly approaching completion, so far as the theatre proper is concerned. The carpenters have made such progress within two weeks that the decorators are inside. It will be a beautiful house, splendidly equipped. The opening is set for Aug. 24. Denver will have three first-class theatres then—Corydon Craig's Pinetree venture, at River Front Park, has gone up higher than Gilderoy's hits, with people lamenting the loss of compensation for exercising their lungs in the open air. Fables don't flourish here, even if we are woolly. A co., said to be from New York, is preparing a piece called *Cinderella* at the Pavilion. Western twenty-child streets. Where are the owners of Crystal Springs? To-night (Tuesday) there is to be a real double wedding on the Fifteenth Street Theatre stage. It will occur during the performance of Olivette, and the novelty of the affair will probably attract a crowd. J. C. Newell and his Fay and Edward Mercer and Nellie Sherwood are the happy couples. Here's success to them!

LEADVILLE.—**TABER OPERA HOUSE:** After dark July 24, to large though disappointed audience. Bobby Gardner, a former Leadvilleite, received a very cordial reception, and he may feel assured of good houses should he favor this city with an Irish Arah. This closes the season here. It has been definitely decided not to rebuild or remodel the opera house. Slight alterations as regards exits and ventilation will, however, shortly be commenced.

PUEBLO.—**DE REESER OPERA HOUSE:** After dark to good business July 24, notwithstanding the oppressive heat.

CONNECTICUT.

HARTFORD.—**GOSWIP:** George Thatcher's Minstrels, who have been rehearsing at Proctor's for the last fortnight, made their first appearance July 24 in a splendid production. George Thatcher, John Wild and Manager Harris led the procession. Le Mach, Shepard and Wood are among the stars. They will open at Proctor's 25, 26, and immediately after start on their tour. Messrs. Kelly and Rooney, of this city, formerly with Cal. Wagner, have joined Thatcher's Minstrels. Proctor's will not open again until the middle of August when Tony Pastor is underlined. Sam Johnson, a clever amateur performer of this city, has joined Thatcher's Minstrels.

FLORIDA.

DAYTONA.—**DAVONA OPERA HOUSE:** Theatrical matters have been very quiet here of late, and the opera house is being put in shape for next season, for which a number of companies have already applied for dates. Six full sets of new scenery have been put in place, and when all is completed we will have as complete and cozy a theatre as there is in Florida. Companies playing here last season have nearly all secured return engagements.

ILLINOIS.

STREATOR.—**ASNER:** Wallace's circus July 27. Large attendance and very satisfactory performance.

INDIANA.

INDIANAPOLIS.—**GOSWIP:** Manager Dickson, who has been spending his vacation abroad, sails for home Aug. 6. Harry S. Neal, of the Charles Vernon co., is in the city, and will remain until the opening of the season. Primrose and West's Minstrels open at the Grand 25.

IOWA.

DES MOINES.—**FOSTER'S OPERA HOUSE:** Dark. Grand Opera House. Dark. Cleveland's Colored Minstrels July 24. CAPTAIN CITY OPERA HOUSE: Dark. ITEM: H. Holbrook and A. Gordon made a pleasant call on your correspondent July 24. George Briar was here 27 on a short visit. James Black, formerly of Gus Hill's comb., came here 24 for a three weeks' visit with relatives in this city. Charles Holton, in advance of Cleveland's Minstrels, was in the city 24. Manager Moore, having disposed of his interests in the Grand Opera House, will sever his entire connection with it in every shape from August 1, 24.

MASSACHUSETTS.

FALL RIVER.—**GOSWIP:** Manager Wiley gave a reception to members of the press at the Academy evening of 24 to inspect the new scenery which has been painted by Arthur Voegtlin, the New York artist. There are six new scenes, including a Library, Garden, Kitchen, Water and Drawing-room, the last two being especially good. The old scenery has all been retouched, and presents a youthful appearance. The upholstered benches in the dress circle have been given place to 30 new opera chairs. New carpets have been laid and the theatre presents a neat and inviting appearance. The season opens Aug. 1 with Gorman's Minstrels. Included in the seventy-five co. booked are Roland Reed, Held by the Ensign, All the Comforts of Home, Evangelina, The Wife, Louis James, Aunt Jack, Kate Claxton, Cleveland's Minstrels, Julia Marlowe, John A. Stevens, Dark Secret, Marie Walworth, Primrose and West's Minstrels, Fantasma, Old Hamstead, Harry Dyer, Great Metropolis, Mankind, Wilson's Minstrels, Keller, Pearl of Puhin, Shenandoah, Annie Fisher, Stuart Robson, Adelaide Moore, Elsie Ellsler add Hands Across the Sea. Arthur Voegtlin went from here to Boston to paint the scenery for Charles H. Hoy's new play *A Trip to Chinatown*. Manager Wiley will probably be the republican candidate for Mayor this Fall.

AMHERST.—**GOSWIP:** Sam T. Jack's new Crusoe co. will appear at the Opera House Aug. 7. The regular season will open Aug. 24 with Gorman's Minstrels. Josephine Bailey Eytzinger will star next season under the management of her husband Walter Eytzinger. A. W. Currier, late manager of the Jay Hunt co., is in receipt of a letter from Mr. Eytzinger in which Jay Hunt is severely criticized for his management of the co. Mr. Currier is entirely exonerated from any blame in the difficulties which caused the dissolution of the co. Mr. and Mrs. Eytzinger were members of the co. at the time of its collapse. Harry English of this town has joined The Great Metropolis co.—The Newburyport Concert Orchestra, F. B. Johnson, leader, will furnish the music at the Opera House next season.

MILFORD.—**GOSWIP:** Forepaugh's Circus did a good business 24. Press Agent Davis while here with Forepaugh's Circus, made many friends by his courtesy to the members of the press. Manager Simpson is remodeling and re-writing *A Social Season*. The season opens Aug. 24.

BOLTON.—**OSMA HOUSE:** Everything in the dramatic line, locally, at present, is quiet. The house has been open to women only, for some weeks past. They expect to have everything in readiness by Aug. 2 when the Gorman will open the house for the season. Stage Manager Rathbun has perfected an arrangement for ventilating the house during warm weather, and it is a great improvement on the old style. Next summer it may be possible to run light opera, for Holyoke feels the need of them more and more every season.

Holyoke's talented young actress Miss Jenny R. Burby is at her home here and will not go out with any co. till late in August. Another one of Holyoke's young ladies is about to enter the theatrical field. She is a prominent society lady and has assumed the stage name of Belle Raymond. She is a handsome woman, well educated and sings of course. She has been engaged for a leading part in *Wife's World's Fair*.—Steve Wiley, who has been doing Holbrook's picnic with Mr. Murray of the Murray and Wiley co. was at his home in this city for a few days, and has now left to fill a summer engagement at Baltimore, Md.—Alex. Cameron of this city last week to join the Gorman at Plainfield, N. J. Mr. Cameron has been negotiating with the Gorman for some time and finally they came to an agreement. Mr. Cameron is a sweet voiced tenor and was with the Gorman some time ago on a trial trip, but failed to make any arrangements at that time.—Thomas P. Brown has lately received several offers for his whistling specialties. Manager Chase has arrived home with a large and well selected list of attractions for the ensuing season.

LOWELL.—**GOSWIP:** Messrs. Whitman, Allen and Litchfield of Buffalo, N. Y., have leased Music Hall; also the Bijou Theatre.—John W. Benson is at his home for a short vacation.

MICHIGAN.

DETROIT.—The Lyceum Theatre (formerly Pioneer's Grand) was the only theatre open the past week, and as The Detroit Driving Club held its Blue Meeting the entire week, the city was crowded with strangers, and consequently Charles Nevins in *The Basilisk* did a good business. The piece is of the tragic-comedy order, has an interesting plot, and with some pruning will probably be a success. Mr. Nevins and co. did very good work, and thoroughly pleased their audiences. Signor Liberti and his band were engaged to give concerts at the driving park each afternoon, and they also gave concerts each evening at the Detroit Rink. They drew good houses at the evening concerts, and as the programme during the week was a varied one, it proved a great treat for the music-loving people of Detroit. On Tuesday evening Signor Liberti addressed the audience and stated that he was exceedingly sorry to inform them that Mons. Felix Bour, the obese player, was not feeling well and could not supply the solo number on the programme. A cult was given with much regret, as the solo of this artist was given an enthusiastic reception on Monday night, and in fact many people were attracted there the second evening expressly to hear this part of the programme. It was ascertained, however, that the trouble with Mons. Bour was not of a physical nature, but a financial difficulty. A contract was made for back salary amounting to about \$200. Bour claimed that he has a contract with Liberti at a salary of \$60 per week and that owing to a misunderstanding of the terms of the contract Liberti refused to pay the cash, except for expenses. He has therefore refused to appear in the concerts, until the matter is settled. The Detroit Driving Club was made garnishee defendant in the case. The Club has drawn its share of the people the past week and did a rushing business. The main attraction in the museum is a midget mother and baby.

GRAND RAPIDS.—**POWERS' OPERA HOUSE:** Cleveland's Minstrels after rehearsing here for two weeks past, opened their season July 24, 25. The first part is after the modern idea of grand setting and produced a handsome picture. The vocalists were dressed as cavaliers, the musicians as troubadours and the end men as figures. The principal people are Billy Rice, W. P. Sweetman and Banks Winter, all of whom kept up their end as of yore. Business good. ITEM: Powers' will have a thorough overhauling this Summer. A new drop and several new scenes will be painted.

EAST LANSING.—**ACADEMY OF MUSIC:** House has been closed for a month past for repair, and for the introduction of steam heating. The season will open July 30 with Cleveland's Minstrels.

MINNESOTA.

ST. PAUL.—**HARRIS' THEATRE:** The Bigger Student by the Wilbur Opera co. week ending 27. It is a difficult opera to cast and sing properly, yet the Wilbur co. gave a smooth and even performance, evidently well pleased, as the house was filled to the foyer nightly. The chorus was neatly costumed and their work well deserves mention.

MINNEAPOLIS.—**GRAND OPERA HOUSE:** The Hess Grand Opera co. opened a three weeks' engagement July 24 to an audience which taxed the capacity of the house. Verdi's masterpiece, *Aida*, was presented for the first time in this city. The performance was an unqualified success throughout. Madame Guerin as *Aida* was accorded an enthusiastic reception. William Morrison, a Le Guilla, Ricardo Ricci and Camille Maori sustained their respective roles admirably. Chorus strong. The house was handsomely decorated with flowers and tropical plants. HARRIS' THEATRE: House dark week of 25. BIJOU OPERA HOUSE: Frederick Bock and co. in a varied programme to a large house 25.

MISSOURI.

ST. JOSEPH.—**GOSWIP:** The Sells-Andress Circus and Menagerie is still here in the hands of a receiver, and there is no prospect that it will be reorganized. The animals are eating their heads off. Many hard working people were thrown out of employment by this unfortunate collapse. W. C. Coup's dogs and horses will appear for a week at Streckbein's Garden.

NEBRASKA.

LINCOLN.—**PUNK'S OPERA HOUSE:** This house has been dark for the past six weeks. Cleveland's Colored Minstrels Aug. 4.

NEVADA.

VIRGINIA CITY.—**PIPER'S OPERA HOUSE:** A Long Lane was played to a good house July 24, and every one well pleased. Had it been repeated the next night it would have drawn another good house.

NEW JERSEY.

HOBOKEN.—**CRONHEIM'S THEATRE:** A very fair house witnessed the opening performance of an excellent variety and specialty comb. 24. The programme included many clever people, among whom were Fred Mackart, the quillist; Stanley, Murphy and McGonigle, the Irish pipe and dancer; Nettie Crowell, the neat wine-dancer and serio-comic singer; the well known dancers, Pichert and Mayers; Mackart's six, in his wonderful aerial act; Fisher and Clark in their fine acrobatic act; Miss Josephine's performing dogs, and pretty Mabel Hart. Next week *Running Wild*. ITEM: Fisher and Clark go with Harry Kernell's Vaudeville this season. George W. Thomas, who was with Edwin Arden last season, is engaged as advertising agent at Cronheim's.—Manager Cronheim has an excellent showing of bookings for the coming season. After *Running Wild* come Harry Burlesque co., McCaffrey and Dempsey's comb., Grady Adams, International Star Specialty co., Rose Hill's Burlesque comb., Bryant and Saville's Burlesque co., May Davenport's comb., Fantasma, Nelson's World Show, and Gillette's Vaudeville. Manager Cronheim says that the past season has been a good one financially; but he expects to improve on it this season.—Jacobs' Theatre will open about the middle of August with *Wander and Men*.

PLAINFIELD.—**MUSIC HALL:** Gorman's Minstrels drew a good house 24. Large and enthusiastic audience.

TRENTON.—**TAYLOR OPERA HOUSE:** George Wilson's Minstrels will open this house for the season Aug. 4.

NEW YORK.

SYRACUSE.—**GRAND OPERA HOUSE:** Cleveland's Minstrels, headed by Fagan and Emerson, gave an excellent performance to a packed house 24. The features were Fagan's beautiful Alpine Mountaineers, Fields and Hanson's act, the Craggs and the work of Luke Schoolcraft. WIRING: OPERA HOUSE: Geo. Wilson's Minstrels 24.

PASSEY VAN.—**SHEPARD OPERA HOUSE:** Helene Adell week of 24 in *Forget Me Not* to a large and highly pleased audience.

CORNING.—**HARVARD ACADEMY:** Helene Adell week ending 25, to fair business. ITEM: A new

opera house co., with a paid-in capital of \$25,000, is now being organized for the purpose of erecting and conducting an opera house.

ELMHURST.—**OSMA HOUSE:** Cleveland's Consolidated Minstrels July 24 drew a large and well selected audience. Billy Emerson, Hughie Dougherty, Luke Schoolcraft and Barney Fagan, Fields and Hanson and the ever-ready Craggs received a cordial welcome. Taken all in all it was an A. No. One attraction. George Wilson's Minstrels at.

SUFFALO.—The Star Theatre is the only house open at present. W. T. Carleton's co. gave *The Brigade* last week. It was successful enough to warrant a further continuance of their season. Ermine is the current attraction.

LOCKPORT.—**HONOR OPERA HOUSE:** Cleveland's Consolidated Minstrels came with the Craggs, Billy Emerson, Hughie Dougherty, Luke Schoolcraft, Barney Fagan and others, and gave a fine performance July 24. Everybody pleased.

HARLEM.—T. G. Renolds in *Off the Track* at Harlem Theatre to fair business week ending 24. This attraction was noticed in last week's issue of THE DRAMATIC MIRROR. King of the Knights week of 24.

AUBURN.—**BURTS OPERA HOUSE:** Cleveland's Minstrels drew a large audience July 24. The entertainment was without exception the best of its kind ever given in Auburn.

SARATOGA SPRINGS.—**GOSWIP:** P. S. Matton, in advance of Cleveland's Consolidated Minstrels, was in town July 24. W. C. Boyd, advance for Forepaugh's Circus, was also here 24. An effort is being made by the Saratoga friends of the Actors' Fund to get up a benefit for that institution on or about Aug. 25. The members of the Seward Comedy co., which played here week of July 24, have secured engagements for next season. Frederick and Minnie Seward, will head a co. of their own under the management of J. C. Magie. They will open their season Sept. 1 at the Standard Theatre, Philadelphia. Amy Russell will go with the Shenandoah co.—Nellie V. Queen has signed with McCall and Nugent's Master and Man co.—John W. Cope is engaged for Power's Patriotic Well co.—W. P. Sheldon has been secured by James A. Harne for his Drifting Apart co. John W. Walsh closed with them 24 and left to join Nicoll's co., who open their season in Brooklyn N. Y., about Aug. 1. Manager M. J. Martini will take out his well-known Merry-Makers, opening the season at Lockport, N. Y., Sept. 1.—Miss M. Louise Segur, of New York, assisted by a local orchestra, gave a musical in the parlors of the Clarendon Hotel as to a large audience.—Prof. Odebreide, the man who has created innumerable sensations by his feat of walking on the water, is to give a series of exhibitions at the White Sulphur Springs, at Saratoga Spa, this week.—Carlotta, the aeronaut, will give a balloon ascension in Congress Spring Park 24.

OSWEGO.—**ACADEMY OF MUSIC:** Cleveland's Consolidated Minstrels packed the house July 24. They are fine. The old favorites are as funny as ever, and the Craggs are wonders.

OHIO.

DAYTON.—**THE GRAND:** Primrose and West's Minstrels have been rehearsing here during the past three weeks. An audience that taxed the capacity of the theatre greeted them 24. The Crystal first part presented a beautiful appearance. Such famous artists as Natus, Davis, Raynolds and Oakland, rendered ballads of a very high order, while Primrose, Dochstader, Janson, Powers and Queen made the "ends" replete with new songs and jokes. The olio was rich with new and clever acts, the most prominent, however, being the March of the Imperial, conducted and originated by William West.

PINDLAY.—**GOSWIP:** The opening attraction here will be The Hunter, July 24, the co. opening their season at Lima, O., 25. It promises to be a big success, and will draw a large house in this city. By special request Manager E. W. Wade of the Pavilion Theatre, has decided to remain another week, producing a repertoire of plays, among which will be *Led Astray*, *Ingomar*, *Colleen Bawn*, *Monte Cristo*, and others. Mr. Wade has done big business here during his past four weeks and given splendid satisfaction to the public.

PENNSYLVANIA.

WILKESBARRE.—Music Hall was filled to overflowing July 24 when the comedy drama *Which?* by Daniel L. Hart, of this city, was produced for the first time. The cast: George Weston, Alfred Keicy, Dr. Charles Armour, William L. Flynn, Henry Lackava, John P. Loughney, Edwin Hester, Daniel L. Hart, Barney Corrigan, William Devanny, Thomas Austin A. Walsh, Mrs. Charles Armour, Agnes Wynne, Mrs. Henry Lackava, Alberta Haddlee, Helen Armour, Adela Breakstone. The plot hinges on the mysterious disappearance of Henry Lackava, who went bathing one day and never returned. Finding his clothing on the beach he had been drowned. There is an insurance of \$50,000 on his life which is paid to his widow. The insurance co. suspecting something wrong detail George Weston and Barney Corrigan, detectives, to investigate the case. Dr. Charles Armour, who having nursed Lackava's widow through a serious illness, falls in love with and marries her. Lackava was not drowned, but turned up in the second act. Lackava demands the \$50,000 insurance from his widow, but she refuses to give up the money on the ground that she is going to refund it to the insurance company. The role of Edwin Hanson was taken by the author himself, and though he was somewhat nervous he acted the part well. At the close of the third act Mr. Hart was called before the curtain, and he made a neat little speech. The Helen Armour of Miss Breakstone, an amateur, was a surprise to her friends. She has a pleasing stage presence, an expressive face and a sweet voice. The Barney Corrigan of William Devanny, an amateur, would have done credit to a professional. The balance of the co. was made up of professionals. Much of the success of the play is due to Mr. Keicy, who has been here for the past two months helping Mr. Hart in securing the co. and in staging the play. The piece will be presented in near-by towns, and Mr. Hart expects to arrange for its production in New York city at an early date. Mr. Hart is a Wilkesbarre boy and is but twenty-three years of age. For the past several years he has been doing newspaper work in this city.

SCRANTON.—**ACADEMY OF MUSIC:** Two concerts were given July 24 at the Scranton Liederkreis. The first was given by the Liederkreis Turner, Masterchor of New York, the Germania der Turner, Masterchor of Philadelphia, the Saengerbund of Jersey City Heights, the Arion Masterchor of Wilkesbarre and Liederkreis of Scranton, with Fraulein Minnie Belmer of New York as soloist. The comedy-drama written by Daniel L. Hart of Wilkesbarre, was produced July 24 to a fair-sized audience, and well received.

RHODE ISLAND.

NEWPORT.—Forepaugh's Circus exhibited July 24. Two performances drew at least 15,000 people. Donato, the "Fascinator," will give an exhibition of his power at the Casino, but if he does not obtain subjects whose faces are more familiar to old Newporters, we will be inclined to think that there is a great deal of fake about the performance. The Sunday evening concerts are fairly attended. Edwin Booth has arrived here, in company with his daughter and grandchildren.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE:** The complimentary benefit tendered Mr. W. J. Burgess, manager of the burned Opera House, was a grand affair. The very finest people in the city were present, the stalls and boxes, garrets and two circles being completely filled. The receipts were nearly seven hundred dollars. Mr. Burgess expressed his gratitude in a brief letter which was read to the audience. The concert was considerable of an artistic success. In addition to some excellent local musical and dramatic talent, Len. Grover, Sr., and Jr., were both present and with the assistance of Miss Adelaide Leigh, and members of the Home Dramatic Club, presented the principal act from Mr. Grover's own piece *Our Burning Home*. Mrs. Laura J. Tisdale gave an excellent rendition of "The Chariot Race" from Ben Hur and afterwards an exhibition of Delmar's pantomime. The Spanish Mandolin and Guitar Club rendered some excellent selections. Taken altogether it was a choice affair, and proved in what estimation Mr. Burgess

is held. ITEM: The Salt Lake Theatre is being thoroughly redecorated. Quite a number of theatrical people are summering here and enjoying the excellent bathing at Garfield Beach on the the Great Salt Lake.

WISCONSIN.

BELOIT.—**GOODWIN'S OPERA HOUSE:** Nellie Bernard-Chase 24, 25 to fair houses in Little Cagnette and Uncle's Darling, the latter being produced here for the first time on any stage. Uncle's Darling was written by Charles W. Chase and is, by far, the best play Miss Chase has ever had. They carry company for three acts. The scenes are laid in Alaska, and everything is new about it. Miss Chase as the heroine, does some good work, and the co. is a good one. ITEM: J. L. Ashton is manager for Miss Chase this season, likewise for the Colored Aristocracy, which co. is to be headed by J. W. McDermott. H. J. Barnard is proprietor of both co.

CANADA.

HALIFAX.—**ACADEMY OF MUSIC:** The Salvini co., under the excellent management of Wesley Sisson, occupied the pleasing attention of the theatrical public during the week ending July 24. The plays presented were *A Child of Naples* and *The Duke's Motto* to good houses. The opening night of the latter piece was under the patronage of the new Lieutenant-Governor of Nova Scotia and attracted a large and fashionable audience. As usual Mr. Salvini was strong and effective in the leading roles and his support was all that could be desired. This week they present Don Caesar De Bazan, closing the season here and returning to New York. The co. have made many warm friends during their short stay in this city and it is to be hoped they will return again during the regular season, when they may be sure of a warm welcome and large houses. EXHIBITION BUILDING: The Japanese Village co. week 24 to big business. Their three weeks' stay here has been a financial success. They gave a pleasing entertainment for young and old. They closed 24 and opened in Charlottetown, P. E. I., 25.

MONTREAL.—Frank Robbins' Circus to fair business July 24, 25. The ring performance is a very creditable one, indeed. Some of the trapeze acts were particularly good. Of the menagerie and museum the less said the better. ITEM: Work has been started on Sparrow and Jacobs' new theatre and is progressing finely.

ST. JOHN.—**MECHANICS' INSTITUTE:** Parkins' stock co. engagement continues to be a popular success; the houses nightly grow larger and the artists are rapidly entrencing themselves in the good graces of the amusement public. American Flats was produced 24, 25, *The Shadows of a Great City* 24-25.

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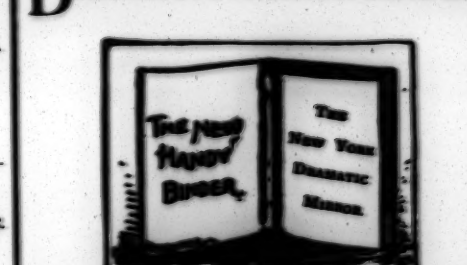
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DRAMATIC BOOKS.

SHAKESPEARE'S RIVALS.

THE BEST ELIZABETHAN PLAYS. Edited by WILLIAM RONDO THAYER. Boston: GINN & COMPANY. 1920.

Mr. Thayer informs us in the preface that his object in this volume is to present specimens of the five Elizabethan dramatists who stand highest among Shakespeare's contemporaries, in order to enable not only the general reader but also the college student to taste the quality of Shakespeare's Rivals, and therefore to esteem more adequately Shakespeare himself. The specimens presented are: The Jew of Malta, by Christopher Marlowe; The Alchemist, by Ben Jonson; Philaster, by Beaumont and Fletcher; The Two Noble Kinsmen, by Fletcher and Shakespeare; and The Duchess of Malfi, by John Webster.

The reasons for selecting these five plays in preference to other plays of equal note by the same authors are given with considerable detail in Mr. Thayer's prefatory essay.

Of Marlowe's four chief works, Mr. Thayer considered Tamburlaine too crude and tedious, in spite of several fine passages. Doctor Faustus, in his opinion, has been permanently superseded by the mighty work of Goethe, while Edward II., though he considers its murder scene indeed masterly, has been discarded as the play as a whole lacks vivid characters.

In the case of Ben Jonson the choice lay between his two foremost plays—Volpone and The Alchemist. The former is conceded to be the superior, but its ineradicable coarseness precluded its publication in the present volume. The Alchemist, which was thus selected, is deemed both an admirable example of Jonson's skill in applying the rules of classic composition to an English subject, and a fair representative of his satire and erudition.

Of Beaumont and Fletcher's plays The Maid's Tragedy and Valentinian were also rejected on account of coarseness, although they contain passages equal to the best their authors ever wrote. Philaster, on the other hand, is not open to the objection of coarseness, and shows Beaumont and Fletcher at their best.

There was less difficulty in making a choice between Webster's two masterpieces—The White Devil and The Duchess of Malfi. "Both are great," says Mr. Thayer, "but the latter excels, and is not only the most original and imaginative drama in this volume, but superior to every other Elizabethan tragedy except Shakespeare's best."

The Two Noble Kinsmen is included in this collection as undoubtedly one of the best plays of the Elizabethan period. It is commonly attributed to Fletcher and Shakespeare, but its authorship has long been a subject of disagreement among Shakespearean critics and commentators. Charles Lamb maintained that the scenes give strong countenance to the tradition that Shakespeare had a hand in the play. Coleridge said in his "Table Talk" that he had no doubt whatever that the first act and the first scene of the second act were Shakespeare's, but he subsequently qualified this opinion with the remark that "the harshness of many of these very passages, a harshness unrelieved by any logical interbreathings, and still more the want of profundity in the thoughts, keep me from any absolute decision."

Dr. W. J. Rolfe, the erudite Shakespearean scholar, takes up the controversy in the last issue of the *Critic*. He says that of living critics, Fleay and Swinburne are the only ones worth mentioning who remain unshaken in their belief that the title page of 1634, which ascribes the play to Mr. John Fletcher and Mr. William Shakespeare, tells the truth. Spalding, whose discussion of the question, published in 1833, is believed to have made more converts than all other pleas on that side put together, declared in the *Edinburgh Review* for July 1847, that the question of Shakespeare's share in this play is really insoluble. Mr. Rolfe, himself, candidly admits that if his (Rolfe's) edition of Shakespeare were to be remade, The Two Noble Kinsmen would not be included in it. He has since modified the preface and introduction to the play twice, and now merely says in substance that Shakespeare possibly had a hand in it, as certain critics have agreed.

Mr. Thayer is rather inclined to take the view of Skeat, who suggests that the play in its present form was revised by Fletcher, and even that parts of Shakespeare's share were altered by him after Shakespeare's death. However, Mr. Thayer has given us in the notes to the play the opinions of the critics most competent to decide the question of authorship, so that the reader can draw his own conclusions.

The rule followed in editing these five plays has been to make the notes as brief as possible, as the volume is to be read as literature, and not as a text-book to furnish puzzles in antiquarian difficulties nor in philological niceties. The notes have very properly been set at the bottom of each page, rather than at the end of the book, so that the reader can see at a glance whether the information he

seeks is there, or not. The volume is well printed and neatly bound and should prove an acquisition to any collection of standard dramatic works.

NOTES ON STAGE LITERATURE.

The Summer number of the *Century Magazine* contains a fine reproduction in chromo-lithography of Henry Wood's "Portia," which he painted for the Shakespearean Heroine Series.

In the next instalment of Joseph Jefferson's memoirs in the August number of the *Century Magazine* the comedian will tell many amusing anecdotes of well-known actors and literary men he has met with during the later years of his life. Mr. Jefferson will also relate the part that he played in the events which led to conferring upon the Church of the Transfiguration the title of "The Little Church Around the Corner."

Sampson and Company, of York, England, have just issued a little book which promises to be invaluable to the Shakespearean student. It is entitled "Two Indexes to the Characters in Shakespeare's Plays," with the sub-mention that it is chiefly intended for the use of Reading Clubs. One index gives the dramatic personae of each play, with the acts and scenes in which each character appears; the other is a list, alphabetically arranged, of all the characters, with the plays in which they occur, including acts and scenes as before.

Two important biographies are announced for early publication. One is that of John E. Owens, written by the comedian's widow; the other that of Lawrence Barrett, by Elwyn A. Barron, the brilliant dramatic critic of the *Chicago Inter-Ocean*.

We have received from Messrs. Henry and Co., of Bouverie Street, London, a small paper-covered collection of short stories—stage and otherwise—entitled "Twist Light and Dark," from the joint pens of Grain and Jarvis, two English dramatists. The stories are well written and well worth reading.

PUBLICATIONS RECEIVED.

The Teller Cup. A tale of the Here and Now. By Nym Crinkle (A. C. Wheeler). New York: Lew Vanderpoole Publishing Co.

RHEA'S PLANS COMPLETED.

"Yes," said J. H. Sinclair, Mlle. Rhea's associate manager, in reply to a *Mirror* reporter's joking inquiry, "I have done very little else than traverse Broadway from Twenty-third to Thirty-third streets ever since I came to town, last week. The district has a peculiar fascination for one who has been floating around in that far-Western country for four or five months. But I must leave for Canada early next week. My father is in very bad health, and I propose spending the remainder of my Summer in the bosom of the family."

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